



J. Wall inv.

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DIONYSIUS LONGINUS
ON THE
S U B L I M E:

Translated from the GREEK, with

NOTES *and* OBSERVATIONS,
AND

Some Account of the LIFE, WRITINGS,
and CHARACTER of the AUTHOR.

By WILLIAM SMITH, A. M.
Rector of TRINITY in Chester.

*Thee, great Longinus! all the Nine inspire,
And fill their critic with a poet's fire;
An ardent judge, who, zealous in his trust,
With warmth gives sentence, and is always just;
Whose own example strengthens all his laws,
And is himself the great Sublime he draws.* Mr. POPE.

The THIRD EDITION, Corrected and Improved.

L O N D O N:

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MDCCCLII.

DIONYSIUS LONGINUS

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To the Right Honourable

G E O R G E

EARL of MACCLESFIELD,

*Viscount PARKER of EWELME, and
Baron PARKER of MACCLESFIELD.*

MY LORD,



HE greatest degree
of purity and splen-
dor united, that
LONGINUS has for
some ages appeared in, was
A 3 under

DEDICATION.

under the patronage of the late lord MACCLESFIELD. A writer of so much spirit and judgment, had a just claim to the protection of so elevated a genius, and so judicious an encourager of polite learning. *Longinus* is now going to appear in an *English* dress, and begs the support of Your LORDSHIP's name. He has undergone no farther alteration, than what was absolutely necessary to make him *English*. His sense is faithfully represented, but whether this translation has
any

DEDICATION.

any of the original spirit, is a decision peculiar only to those, who can relish unaffected grandeur and natural Sublimity, with the same judicious taste, as Your Lordship.

It is needless to say any thing to Your Lordship, about the other parts of this performance, since they alone can plead effectually for themselves. I went through this work, animated with a view of pleasing every body; and publish it, in some fear of pleasing none. Yet I lay hold

DEDICATION.

with pleasure on this opportunity of paying my respects to Your LORDSHIP, and giving this public proof, that I am,

My LORD,

Your Lordship's

most obedient and

most humble servant,

WILLIAM SMITH.



P R E F A C E.

I will, without doubt, be expected, that the reader should be made privy to the reasons, upon which this work was undertaken, and is now made public. The intrinsic beauty of the piece itself first allured me to the attempt; and a regard for the public, especially for those who might be unable to read the original, was the main inducement to its publication.

The *Treatise on the SUBLIME* had slept for several ages, covered up in the dust of libraries, till the middle of the sixteenth century. The first Latin version by Gabriel de Petra was printed at Geneva in 1612. But the first good translation of it into any modern language was the French one of the famous Boileau, which, tho' not always faithful to the text, yet has an elegance and a spirit, which few will ever be able to equal, much less to surpass.

The present translation was finished, before I knew of any prior attempt to make Longinus speak English. The first translation of him I met with, was publish'd by Mr. Welsted in 1724. But I was very much surpris'd, upon a perusal,

P R E F A C E.

to find it only Boileau's translation misrepresented, and mangled. For every beauty is impaired, if not totally effaced, and every error (even down to those of the printer) most injuriously preserved.

I have since accidentally met with two other English versions of this Treatise; one by J. Hall Esq; London 1652; the other without a name, but printed at Oxford in 1698, and said in the title-page to have been compared with the French of Boileau. I saw nothing in either of these, which did not yield the greatest encouragement to a new attempt.

No less than nine years have intervened since the finishing of this translation, in which space it has been frequently revised, submitted to the censure of friends, and amended again and again by a more attentive study of the original. The design was, if possible, to make it read like an original: whether I have succeeded in this, the bulk of my readers may judge; but whether the translation be good, or come any thing near to the life, the spirit, the energy of Longinus, is a decision peculiar to men of learning and taste, who alone know the difficulties which attend such an undertaking, and will be impartial enough to give the Translator the necessary indulgence.

Longinus himself was never accurately enough published, nor thoroughly understood, till

Dr.

P R E F A C E.

* *Dr. Pearce did him justice in his late editions at London. My thanks are due to that gentleman, not only for his correct editions on account of which the whole learned world is indebted to him; but for those animadversions and corrections of this translation, with which he so kindly favoured me. Most of the remarks and observations were drawn up, before I had read his Latin notes.*

I am not the least in pain, about the pertinency of those instances which I have brought from the sacred writers, as well as from some of the finest of our own country, to illustrate the criticisms of Longinus. I am only fearful, lest among the multiplicity of such as might be had, I may be thought to have omitted some of the best. I am sensible, that what I have done, might be done much better; but if I have the good fortune to contribute a little, towards the fixing a true judicious taste, and enabling my readers to distinguish sense from sound, grandeur from pomp, and the Sublime from fustian and bombast, I shall think my time well spent; and shall be ready to submit to the censures of a judge, but shall only smile at the snarling of what is commonly called a critic.

* Now Lord Bishop of Bangor.

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I N D E X

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Some Account of the
Life, Writings, *and* Character
O F
L O N G I N U S.



HERE is no part of history more agreeable in itself, nor more improving to the mind, than the lives of those who have distinguished themselves from the herd of mankind, and set themselves up to public regard. A particular tribute of admiration is always due, and is generally paid to the Hero, the Philosopher, and the Scholar. It requires indeed a strength of understanding and a solidity of judgment, to distinguish those actions, which are truly great, from such as have only the shew and appearance of it. The noise of victories and the pomp of triumphs are apt to make deeper

B

im-

impressions on common minds, than the calm and even labours of men of a studious and philosophical turn, tho' the latter are, for the most part, more commendable in themselves and more useful to the world. The imagination of the bulk of mankind is more alive than their judgment: hence *Cæsar* is more admired for the part he acted in the plains of *Pharsalia*, than for the recollection of his mind the night after the victory, by which he armed himself against the insolence of success, and formed resolutions of forgiving his enemies, and triumphing more by clemency and mildness, than he had before by his courage and his arms. Deeds which we can only admire, are not so fit for sedate contemplation, as those which we may also imitate. We may not be able to plan or execute a victory with the *Scipios* and *Cæsars*, but we may improve and fortify our understandings, by inspecting their scenes of study and reflexion; we may apply the contemplations of the wise to private use, so as to make our passions obedient to our reason, our reason productive of inward tranquillity, and sometimes of real and substantial advantage to all our fellow-creatures.

Such remarks as the preceding can be no improper *Introduction* to whatever may be collected

lected concerning the Life of our Author. It will turn out at best but dark and imperfect, yet opens into *two* principal views, which may prove of double use to a thoughtful and considerate reader. As a *Writer* of a refined and polish'd taste, of a sound and penetrating judgment, it will lead him to such methods of thinking, as are the innocent and embellishing amusements of life; as a *Philosopher* of enlarged and generous sentiments, a friend to virtue, a steady champion, and an intrepid martyr for liberty, it will teach him, that nothing can be great and glorious, which is not just and good; and that the dignity of what we utter, and what we act, depends entirely on the dignity of our thoughts, and the inward grandeur and elevation of the soul.

Searching for the particular passages and incidents of the Life of *Longinus*, is like travelling now-a-days thro' those countries in which it was spent. We meet with nothing but continual scenes of devastation and ruin. In one place, a beautiful spot smiling through the bounty of nature, yet over-run with weeds and thorns for want of culture, presents itself to view; in another, a pile of stones lying in the same confusion in which they fell, with here and there a nodding wall; and sometimes a

curious pillar still erect, excites the sorrowful remembrance of what noble edifices and how fine a city once crown'd the place. Tyrants and barbarians are not less pernicious to learning and improvement, than to cities and nations. Bare names are preserved and handed down to us, but little more. Who were the destroyers of all the rest, we know with regret, but the value of what is destroyed, we can only guess and deplore.

Suidas.
J. Jonsius.
Dr. Pearce.

What countryman *Longinus* was, cannot certainly be discovered. Some fancy him a Syrian, and that he was born at *Emisa*, because an uncle of his, one *Fronto* a rhetorician, is called by *Suidas* an *Emisenian*. But others, with greater probability, suppose him an *Athenian*. That he was a *Grecian*, is plain from two * passages in the following Treatise; in one of which he uses this expression, *If we Grecians*; and in the other he expressly calls *Demosthenes* his countryman. His name was *Dionysius Longinus*, to which *Suidas* makes the addition of *Cassius*; but that of his father is entirely unknown; a point (it is true) of small importance, since a son of excellence and worth, reflects a glory upon, instead of receiving any from, his father. By his mother *Frontonis* he was allied, after two or three re-

* See Sect. XII.

moves,

moves, to the celebrated *Plutarch*. We are also at a loss for the employment of his parents, their station in life, and the beginning of his education; but a † Remnant of his own writings informs us, that his youth was spent in travelling with them, which gave him an opportunity to increase his knowledge, and open his mind with that generous enlargement, which men of sense and judgment will unavoidably receive, from variety of objects and diversity of conversation. The improvement of his mind was always uppermost in his thoughts, and his thirst after knowledge led him to those channels, by which it is convey'd. Wherever men of learning were to be found, he was present, and lost no opportunity of forming a familiarity and intimacy with them. *Ammonius* and *Origen*, philosophers of no small reputation in that age, were two of those, whom he visited and heard with the greatest attention. As he was not deficient in vivacity of parts, quickness of apprehension, and strength of understanding, the progress of his improvement must needs have been equal to his industry and diligence in seeking after it. He was capable of learning whatever he desired, and no doubt he desired to learn whatever was commendable and useful.

The Life and Writings

The Travels of *Longinus* ended with his arrival at *Athens*, where he fix'd his residence. This city was then, and had been for some ages, the *University* of the world. It was the constant resort of all, who were able to teach, or willing to improve; the grand and lasting reservoir of philosophy and learning, from whence were drawn every rivulet and stream, that watered and cultivated the rest of the world. Here our author pursued the studies of humanity and philosophy with the greatest application, and soon became the most remarkable person in a place so remarkable as *Athens*. Here he published his Treatise on the SUBLIME, which raised his reputation to such a height, as no critic, either before or since, durst ever aspire to. He was a perfect master of the ancient writings of *Greece*, and intimately acquainted, not only with the works, but the very genius and spirit with which they were written. His cotemporaries there had such an implicit faith in his judgment, and were so well convinced of the perfection of his taste, that they appointed him judge of all the ancient authors, and learned to distinguish between the genuine and spurious productions of antiquity, from his opinions and sentiments about them. He was looked upon by them

as infallible and unerring, and therefore by his decrees were fine writing and fine sense established, and his sentence stamped its intrinsic value upon every piece. The intrusting any one person with so delicate a commission is an extraordinary instance of complaisance: it is without a precedent in every age before, and unparallel'd in any of the succeeding; as it is fit it should, till another *Longinus* shall arise. But in regard to him, it does honour to those who lodged it in his hands. For no classic writer ever suffered in character from an erroneous censure of *Longinus*. He was, as I observed before, a perfect master of the stile and peculiar turn of thought of them all, and could discern every beauty or blemish in every composition. In vain might inferior critics exclaim against this monopoly of judgment. Whatever objections they raised against it, were mere air and unregarded sounds. And whatever they blamed, or whatever they commended, was received or rejected by the Public, only as it met with the approbation of *Longinus*, or was confirmed and ratified by his *Eunapius* sovereign decision.

His stay at *Athens* seems to have been of long continuance, and that city perhaps had never enjoyed so able a Professor of fine
 B 4 learning,

learning, eloquence, and philosophy united. Whilst he taught here, he had, amongst others, the famous *Porphyry* for his pupil. The system of philosophy, which he went upon, was the *Academic*; for whose founder, *Plato*, he had so great a veneration, that he celebrated the anniversary of his birth with the highest solemnity. There is something agreeable even in the distant fancy; how delightful then must those reflexions have been, which could not but arise in the breast of *Longinus*, that he was explaining and recommending the doctrine of *Plato* in those calm retreats, where he himself had written; that he was teaching his scholars the eloquence of *Demosthenes*, on the very spot perhaps, where he had formerly thundered; and was professing *Rhetoric* in the place, where *Cicero* had studied!

The Mind of our Author was not so contracted, as to be fit only for a life of stillness and tranquillity. Fine genius, and a true philosophic turn, qualify not only for study and retirement; but will enable their owners to shine, I will not say in more honourable, but in more conspicuous views, and to appear on the public stage of life with dignity and honour. And it was the fortune of *Longinus*

to be drawn from the contemplative shades of *Athens*, to mix in more active scenes, to train up young princes to virtue and glory, to guide the busy and ambitious passions of the great to noble ends, to struggle for, and at last to die in the cause of liberty.

During the residence of *Longinus* at *Athens*,^{Trebellius Pollio.} the emperor *Valerian* had undertaken an expedition against the *Persians*, who had revolted from the *Roman* yoke. He was assisted in it by *Odenathus* king of *Palmyra*, who, after the death of *Valerian*, carried on the war with uncommon spirit and success. *Gallienus*, who succeeded his father *Valerian* at *Rome*, being a prince of a weak and effeminate soul, of the most dissolute and abandon'd manners, without any shadow of worth in himself, was willing to get a support in the valour of *Odenathus*, and therefore he made him his partner in empire by the title of *Augustus*, and decreed his medals, struck in honour of the *Persian* victories, to be current coin throughout the Empire. *Odenathus*, says an historian, seemed born for the empire of the world, and would probably have risen to it, had he not been taken off, in a career of victory, by the treachery of his own relations. His abilities were

The Life and Writings

were so great, and his actions so illustrious, that they were above the competition of every person then alive, except his own wife *Zenobia*, a Lady of so extraordinary magnanimity and virtue, that she outshone even her husband, and engrossed the attention and admiration of the world. She was descended from the ancient race of *Ptolemy* and *Cleopatra*, and had all those qualifications, which are the ornament of her own, and the glory of the other sex. A miracle of beauty, but chaste to a prodigy: in punishing the bad, inflexibly severe; in rewarding the good or relieving the distressed, benevolent and active. Splendid, but not profuse; and generous without prodigality. Superior to the toils and hardships of war, she was generally on horseback; and would sometimes march on foot with her soldiers. She was skilled in several languages, and is said to have drawn up herself an Epitome of the *Alexandrian* and *Oriental* history.

The great reputation of *Longinus* had been waisted to the ears of *Zenobia*, who prevailed upon him to quit *Athens*, and undertake the education of her sons. He quickly gained an uncommon share in her esteem, as she found him not only qualified to form the tender

tender minds of the young, but to improve the virtue, and enlighten the understanding of the aged. In his conversation she spent the vacant hours of her life, modelling her sentiments by his instructions, and steering herself by his counsels in the whole series of her conduct; and in carrying on that plan of empire, which she herself had formed, which her husband *Odenathus* had begun to execute, but had left imperfect. The number of competitors, who, in the vicious and scandalous reign of *Gallienus*, set up for the empire, but with abilities far inferior to those of *Zenobia*, gave her an opportunity to extend her conquests, by an uncommon tide of success, over all the East. *Claudius*, who succeeded *Gallienus* at *Rome*, was employed during his whole reign, which was very short, against the Northern nations. Their reduction was afterwards compleated by *Aurelian*, the greatest soldier that had for a long time worn the imperial purple. He then turned his arms against *Zenobia*, being surprised as well at the rapidity of her conquests, as enraged that she had dared to assume the title of *Queen of the East*.

He marched against her with the best of ^{Vopiscus.} his forces, and met with no check in his ex-^{Zosimus.}pedition,

pedition, till he was advanced as far as *Antioch*. *Zenobia* was there in readiness to oppose his further progress. But the armies coming to an engagement at *Daphne* near *Antioch*, she was defeated by the good conduct of *Aurelian*, and leaving *Antioch* at his mercy, retired with her army to *Emisa*. The emperor marched immediately after, and found her ready to give him battle in the plains before the City. The dispute was sharp and bloody on both sides, till at last the victory inclined a second time to *Aurelian*; and the unfortunate *Zenobia*, not daring to confide in the *Emisenians*, was again compelled to retire towards her capital, *Palmyra*. As the town was strongly fortified, and the inhabitants full of zeal for her service, and affection for her person; she made no doubt of defending herself here, in spite of the warmest efforts of *Aurelian*, till she could raise new forces, and venture again into the open field. *Aurelian* was not long behind, his activity impelled him forwards, to crown his former success, by completing the conquest of *Zenobia*. His march was terribly harassed by the frequent attacks of the *Syrian* banditti; and when he came up, he found *Palmyra* so strongly fortified and so bravely

bravely defended, that tho' he invested it with his army, yet the siege was attended with a thousand difficulties. His army was daily weakened and dispirited by the gallant resistance of the *Palmyrenians*, and his own life sometimes in the utmost danger. Tired at last with the obstinacy of the besieged, and almost worn out by continued fatigues, he sent *Zenobia* a written summons to surrender, as if his words could strike terror into her, whom by force of arms he was unable to subdue.

Aurelian, emperor of the Roman world, and recoverer of the East, to Zenobia and her adherents.

“ Why am I forced to command, what
 “ you ought voluntarily to have done already?
 “ I charge you to surrender, and thereby
 “ avoid the certain penalty of death, which
 “ otherwise attends you. You, *Zenobia*,
 “ shall spend the remainder of your life,
 “ where I, by the advice of the most honourable senate, shall think proper to place
 “ you. Your jewels, your silver, your gold,
 “ your finest apparel, your horses, and your
 “ camels, you shall resign to the disposal of
 “ the

“ the *Romans*, in order to preserve the *Pal-*
“ *myrenians* from being divested of all their
“ former privileges.”

Zenobia, not in the least affrighted by the menace, nor soothed by the cruel promise of a life in exile and obscurity; resolved by her answer to convince *Aurelian*, that he should find the stoutest resistance from her, whom he thought to frighten into compliance. This answer was drawn up by *Longinus* in a spirit peculiar to himself, and worthy of his mistress.

Zenobia, queen of the East, to the emperor Aurelian.

“ Never was such an unreasonable demand
“ proposed, or such rigorous terms offered
“ by any, but yourself. Remember, *Aurelian*,
“ that in war, whatever is done, should be
“ done by valour. You imperiously command
“ me to surrender; but can you forget, that
“ *Cleopatra* chose rather to die with the title
“ of Queen, than to live in any inferior dig-
“ nity? We expect succours from *Persia*;
“ the *Saracens* are arming in our cause; even
“ the *Syrian* banditti, have already defeated
“ your

“ your army. Judge what you are to expect from a conjunction of these forces.
 “ You shall be compelled to abate that pride,
 “ with which, as if you were absolute lord
 “ of the universe, you command me to become your captive.”

Aurelian, says *Vopiscus*, had no sooner read this disdainful letter, than he blushed (not so much with shame, as) with indignation. He redoubled his efforts, invested the town more closely than ever, and kept it in continual alarms. No art was left untried, which the conduct of a general could suggest, or the bravery of angry soldiers could put in execution. He intercepted the aid, which was marching from *Persia* to their relief. He reduced the *Saracen* and *Armenian* forces, either by strength of arms, or the subtilty of intrigues; till at length, the *Palmyrenians*, deprived of all prospect of relief, and worn out by continual assaults from without, and by famine within, were obliged to open the gates and receive their conqueror. The queen and *Longinus* could not tamely stay to put on their chains. Mounted on the swiftest camels, they endeavoured to fly into *Persia*, to make fresh head against *Aurelian*, who, entering the city,

was

was vexed to find his victory imperfect, and *Zenobia* yet unsubdued. A body of the swiftest horse was immediately dispatched in pursuit, who overtook and made them prisoners as they were crossing the *Euphrates*.

Zofimus. *Aurelian*, after he had settled *Palmyra*, returned to *Emisa*, whither the captives were carried after him. He sat on his tribunal to receive *Zenobia*, or rather to insult her. The Roman soldiers throng around her, and demand her death with incessant shouts. *Zenobia* now was no longer herself; the former greatness of her spirit quite sunk within her; she owned a master, and pleaded for her Life. " Her counsellors (she said) were to be
 " blamed, and not herself. What could a
 " weak short-sighted woman do, when beset
 " by artful and ambitious men, who made
 " her subservient to all their schemes? She
 " never had aimed at empire, had they not
 " placed it before her eyes in all its allure-
 " ments. The letter which affronted *Aure-*
 " *lian*, was not her own; *Longinus* wrote it,
 " the insolence was his." This was no sooner
 heard, than *Aurelian*, who was soldier enough
 to conquer, but not heroe enough to forgive,
 poured all his vengeance on the head of *Lon-*
ginus. He was borne away to immediate
 execu-

execution, amidst the generous condolence of those, who knew his merit, and admired the inward generosity of his soul. He pitied *Zenobia*, and comforted his friends. He looked upon death as a blessing, since it rescued his body from slavery, and gave his soul the most desirable freedom. "This world (said he "with his expiring breath) is nothing but a "prison; happy therefore he, who gets soonest "out of it, and gains his liberty."

The writings of *Longinus* are numerous, some on *philosophical*, but the greatest part on *critical* subjects. Dr. *Pearce* has collected the titles of *twenty-five* Treatises, none of which, except *this* on the *Sublime*, have escaped from the depredations of time and barbarians. And even *this* is rescued as from a wreck, damaged too much and shatter'd by the storm. Yet on *this* little and imperfect piece has the fame of *Longinus* been founded and erected. The learned and judicious have bestowed extraordinary commendation upon it. *The golden Treatise* is its general title. It is one of those valuable remnants of antiquity, of which enough remains to engage our admiration, and excite an earnest regret for every particle of it that has perished. It resembles those mutilated statues, which are

sometimes dug out of ruins. Limbs are broke off, which it is not in the power of any living artist to replace, because the fine proportion and delicate finishing of the trunk excludes all hope of equalling such masterly performances. From a constant inspection and close study of such an antique fragment at *Rome*, *Michael Angelo* learned to execute and to teach the art of Sculpture; it was therefore called *Michael Angelo's School*. The same use may be made of *this* imperfect piece on the *Sublime*, since it is a noble school for Critics, Poets, Orators, and Historians.

“The Sublime, says *Longinus*, is an image reflected from the inward greatness of the soul.” The remark is refined and just; and who more deserving than he of its application? Let his sentiments be considered as reflexions from his own mind; let this piece on the *Sublime* be regarded as the picture of its author. It is pity we have not a larger portrait of him; but as that cannot be had, we must take up at present with this incomplete, tho’ beautiful miniature. The features are graceful, the air is noble, the colouring lively enough, to shew how fine it was, and how many qualifications are necessary to form the character of a Critic with dignity and applause.

Eleva-

Elevation of Thought, the greatest qualification requisite to an Orator or Poet, is equally necessary to a Critic, and is the most shining talent in *Longinus*. Nature had implanted the seeds of it within him, which he himself improved and nursed up to perfection, by an intimacy with the greatest and sublimest writers. Whenever he has *Homer* in view, he catches his fire, and increases the light and ardor of it. *The space between heaven and earth* marks out the extent of the Poet's genius; but *the world itself* seems too narrow a confinement for that of the Critic *. And tho' his thoughts are sometimes stretched to an immeasurable size, yet they are always great without swelling, bold without rashness, far beyond what any other could or durst have said, and always proper and judicious.

As his Sentiments are noble and lofty, so his Style is masterly, enlivened by variety, and flexible with ease. There is no beauty pointed out by him in any other, which he does not imitate, and frequently excel, whilst he is making Remarks upon it. How he admires and improves upon *Homer*, has been hinted already. When *Plato* is his subject, the words glide along in a *smooth*, and *easy*, and *peaceable* flow. When he speaks of *Hyperides*, he copies

* See Sect. IX.

The Life and Writings

at once his *engaging* manner, the *simplicity*, *sweetness* and *harmony* of his style. With *Demosthenes* he is *vehement*, *abrupt*, and *disorderly regular*; he *dazzles* with his lightning, and *terrifies* with his thunder. When he parallels the *Greek* with the *Roman Orator*, he shews in two periods the distinguishing excellencies of each; the *first* is a very *hurricane*, which bears down all before it; the *last*, a *conflagration*, gentle in its beginning, gradually dispersed, increasing and getting to such a head, as to rage beyond resistance, and devour all things. His Sense is every where the very thing he would express, and the Sound of his words is an echo to his sense.

His Judgment is exact and impartial, both in what he blames and what he commends. The sentence he pronounces is founded upon, and supported by reasons, which are satisfactory and just. His approbation is not attended with fits of stupid admiration, or gaping, like an idiot, at something surprising which he cannot comprehend; nor are his censures fretful and waspish. He stings, like the bee, what actually annoys him, but carries honey along with him, which, if it heals not the wound, yet assuages the smart.

His

His Candor is extensive as his Judgment. The penetration of the one obliged him to reprove what was amiss; the secret workings of the other bias him to excuse or extenuate it, in the best manner he is able. Whenever he lays open the faults of a writer, he forgets not to mention the qualities he had, which were deserving of praise. Where *Homer* sinks into trifles, he cannot help reproving him; but tho' *Homer* nods sometimes, he is *Homer* still; excelling all the world when broad awake, and in his fits of drowsiness dreaming like a god.

The Good-nature also of *Longinus* must not pass without notice. He bore an aversion to the sneers and cavils of those, who, unequal to the weighty province of Criticism, abuse it, and become its nuisance. He frequently takes pains to shew, how misplaced their animadversions are, and to defend the injured from aspersions. There is an instance of this in his vindication of *Theopompus* from the censure of *Cecilius* *. He cannot endure to see what is right in that author, perverted into error; nor where he really errs, will he suffer him to pass unreprieved †. Yet here his Good-nature exerts itself again, and he proposes divers methods of amending what is wrong.

* Sect. XXXI. † Sect. XLIII.

The Judgment and Candor and Impartiality, with which *Longinus* declares his sentiments of the writings of others, will, I am persuaded, rise in our esteem, when we reflect on that exemplary piece of justice he has done to *Moses*. The manner of his quoting that celebrated passage * from him, is as honourable to the critic, as the quotation itself to the Jewish legislator. Whether he believed the Mosaic history of the Creation, is a point, in which we are not in the least concerned; but it was plainly his opinion, that tho' it be condescendingly suited to the finite conception of man, yet it is related in a manner not inconsistent with the majesty of God. To contend, as some do, that he never read *Moses*, is trifling, or rather litigious. The Greek translation had been dispersed, throughout the Roman empire, long before the time in which he lived; and no man of a serious, much less of a philosophical turn, could reject it, as unworthy a perusal. Besides, *Zenobia*, according to the testimony of *Photius* †, was a Jewish convert. And I have somewhere seen it mentioned from *Bellarmino*, that she was a Christian; but as I am a stranger to the reasons, on which he founds the assertion, I shall lay no stress upon it.

* Sect. IX. † Prefixed to Hudson's *Longinus*.

But there is strong probability, that *Longinus* was not only acquainted with the writings of the Old Testament, but with those also of the New, since to a manuscript of the latter in the *Vatican* library, there is prefixed a passage from some of this author's writings which is preserved there, as an instance of his judgment. He is drawing up a list of the greatest orators, and at the close he says, "*And further, Paul of Tarsus, the chief supporter of an opinion not yet established.*" *Fabricius*, I own, has been so officiously kind as to attribute these words to christian forgery *, but for what reasons I cannot conjecture. If for any of real weight and importance, certainly he ought not to have concealed them from the world.

If *Longinus* ever saw any of the writings of *St. Paul*, he could not but entertain an high opinion of him. Such a judge must needs applaud so masterly an orator. For where is the writer that can vye with him in *sublime* and *pathetic* eloquence? *Demosthenes* could rouse up the *Athenians* against *Philip*, and *Cicero* strike shame and confusion into the breasts of *Anthony* or *Catiline*; and did not the eloquence of *St. Paul*, tho' bound in degrading fetters, make the oppressive, the abandon'd *Felix*

* Bibliotheca Græca, l. 4. c. 31. C 4 trem-

tremble, and almost persuade *Agrippa*, in spite of all his prejudice, to be a christian? *Homer* after his death was looked upon as more than human, and temples were erected to his honour; and was not *St. Paul* admired as a god, even whilst he was on earth, when the inhabitants of *Lystra* would have sacrificed to him? Let his writings be examined and judged by the severest test of the severest critics, and they cannot be found deficient; nay, they will appear more abundantly stocked with sublime and pathetic thoughts, with strong and beautiful figures, with nervous and elegant expressions, than any other composition in the world.

But, to leave this digression: It is a remark of Sir *William Temple*, that no *pure Greek* was written after the reign of the *Antonini*. But the diction of *Longinus*, tho' less pure than that of *Aristotle*, is *elegant* and *nervous*, the conciseness or diffuseness of his periods being always suited to the nature of his subject. The terms he uses are generally so strong and expressive, and sometimes so artfully compounded, that they cannot be rendered into another language without wide circumlocution. He has a high and masculine turn of thought, unknown to any other writer, which enforced him to give all possible strength and energy to his

his words, that his language might be properly adjusted to his sense, and the sublimity of the latter be uniformly supported by the grandeur of the former.

But further, there appears not in Him the least shew or affectation of learning, tho' his stock was wonderfully large, yet without any prejudice to the brightness of his fancy. Some writers are even profuse of their commendations of him in this respect. For how extensive must his reading have been, to deserve those appellations given him by *Eunapius*, that he was a *living library*, and a *walking musæum*? Large reading, without a due balance of judgment, is like a voracious appetite with a bad digestion. It breaks out, according to the natural complexion of different persons, either into learned dulness, or a brisk but insipid pedantry. In *Longinus*, it was so far from palling or extinguishing, that on the contrary it sharpened and enlivened his taste. He was not so furly as to reject the sentiments of others without examination, but he had the wisdom to stick by his own.

Let us pause a little here, and consider what a disagreeable and shocking contrast there is, between the Genius, the Taste, the Candor, the Good-nature, the Generosity, and Modesty
of

of *Longinus*, and the Heaviness, the Dulness, the snarling and sneering Temper of modern Critics, who can feast on inadvertent slips, and triumph over what they think a blunder. *His* very Rules are shining Examples of what they inculcate; *his* Remarks the very Excellencies he is pointing out. *Theirs* are often Inversions of what is right, and sinking other men by clogging them with a weight of their own Load. *He* keeps the same majestic pace, or soars aloft with his authors; *they* are either creeping after, or plunging below them, fitted more by nature for Heroes of a *Dunciad*, than for Judges of fine sense and fine writing. The business of a Critic is not only to find fault, nor to be all bitterness and gall. Yet such behaviour, in those who have usurped the name, has brought the office into scandal and contempt. An *Essay on Criticism* appears but once in an age; and what a tedious interval is there between *Longinus* and Mr. *Addison*.

Having traced our author thus far as a *Critic*, we must view him now in another light, I mean as a *Philosopher*. In Him these are not different, but mutually depending and co-existing parts of the same character. To judge in a worthy manner of the performances of men, we must know the dignity of human nature,

nature, the reach of the human understanding, the ends for which we were created, and the means of their attainment. In these speculations *Longinus* will make no contemptible figure, and I hope the view will not appear superfluous or useless.

Man cannot arrive to a just and proper understanding of himself, without worthy notions of the supreme Being. The sad depravations of the pagan world are chiefly to be attributed to a deficiency in this respect. *Homer* has exalted his heroes at the expence of his deities, and sunk the divine nature far below the human; and therefore deserves that censure of blasphemy, which *Longinus* has passed upon him. Had the poet designed to have turned the imaginary gods of his idolatrous countrymen into ridicule, he could hardly have taken a better method. Yet what he has said has never been understood in that light; and tho' the whole may be *allegorical*, as his Commentators would fain persuade us, yet this will be no excuse for the malignancy of its effects on a superstitious world. The discourses of *Socrates*, and the writings of *Plato*, had in a great measure corrected the notions of inquisitive and thoughtful men in this particular, and caused the distinction of religion
into

into *vulgar* and *philosophical*. By what *Longinus* has said of *Homer*, it is plain to me, that his religion was of the *latter* sort. Tho' we allow him not to be a Christian or a Jewish convert, yet he was no idolater, since without a knowledge and reverence of the divine perfections, he never could have formed his noble ideas of human nature.

This Life he *considers* as a public theatre, on which men are to act their parts. A thirst after glory, and an emulation of whatever is great and excellent, is implanted in their minds, to quicken their pursuits after real grandeur, and to enable them to approach, as near as their finite abilities will admit, to Divinity itself. Upon these principles, he *accounts* for the vast stretch and penetration of the human understanding; to these he *ascribes* the labours of men of genius; and by the predominancy of them in their minds, *ascertains* the success of their attempts. In the same manner he *accounts* for that turn in the mind, which *bias*ses us to admire more what is great and uncommon, than what is ordinary and familiar, however useful. There are other masterly reflexions of this kind in the 33d and 34th Sections, which are only to be excelled by Mr. *Addison's Essay on the imagination*. Whoever reads this
part

part of *Longinus*, and that piece of Mr. *Addison's* with attention, will form notions of them both, very much to their honour.

Yet the *telling* us we were born to pursue what is great, without *informing* us what is so, would avail but little. *Longinus declares* for a close and attentive examination of all things. Outfides and surfaces may be splendid and alluring, yet nothing be within deserving our applause. He that suffers himself to be dazzled with a gay and gaudy appearance, will be betrayed into admiration of what the wise condemn; his pursuits will be levelled at wealth, and power, and high rank in life, to the prejudice of his inward tranquillity, and perhaps the wreck of his virtue. The pageantry and pomp of life will be regarded by such a person, as true honour and glory; and he will neglect the nobler acquisitions, which are more suited to the dignity of his nature, which alone can give merit to ambition, and centre in solid and substantial grandeur.

The Mind is the source and standard of whatever can be considered as great and illustrious in any light. From this our actions and our words must flow, and by this must they be weighed. We must *think* well, before we can act or speak as we ought. And it is the
inward

inward vigour of the soul, tho' variously exerted, which forms the patriot, the philosopher, the orator, or the poet: this was the rise of an *Alexander*, a *Socrates*, a *Demosthenes*, and a *Homer*. Yet this inward vigor is chiefly owing to the bounty of *nature*, is cherished and improved by *education*, but cannot reach maturity, without other concurrent causes, such as public liberty, and the strictest practice of virtue.

That the Seeds of a great genius in any kind must be implanted within, and cherished and improved by *education*, are points in which the whole world agrees. But the importance of *liberty* in bringing it to perfection, may perhaps be more liable to debate. *Longinus* is clear on the *affirmative* side. He *speaks* feelingly, but with caution about it, because tyranny and oppression were triumphant at the time he wrote.

He *avers*, with a spirit of generous indignation, that slavery is the confinement of the soul, and a public dungeon *. On *this* he *charges* the suppression of genius, and decay of the sublime. The condition of man is deplorable, when he dares not exert his abilities, and runs into imminent danger by saying or doing what he ought. Tyranny, erected on the

ruins of liberty, lays an immediate restraint on the minds of vassals, so that the inborn fire of genius is quickly damped, and suffers at last a total extinction. This must always be a necessary consequence, when what ought to be the reward of an honourable ambition, becomes the prey of knaves and flatterers. But the infection gradually spreads, and fear and avarice will bend those to it, whom nature formed for higher employments, and sink lofty orators into pompous flatterers. The truth of this remark will easily appear, if we compare *Cicero* speaking to *Catiline*, to the same *Cicero* pleading before *Cæsar* for *Marcellus*. That spirit of adulation, which prevailed so much in *England* about a century ago, lowered one of the greatest genius's that ever lived, and turned even the lord *Bacon* into a sycophant. And this will be the case, wherever power incroaches on the rights of mankind: a servile fear will clog and fetter every rising genius, will strike such an awe upon it in its tender and infant state, as will stick for ever after, and check its generous sallies. No one will write or speak well in such a situation, unless on subjects of meer amusement, and which cannot, by any indirect tendency, affect his masters. For how shall the vassal dare to talk
sub-

sublimely on any point, wherein his lord acts meanly?

But further, as despotic and unbridled power is generally obtained, so 'tis as often supported by unjustifiable methods. The splendid and ostentatious pageantry of those at the helm, gives rise to luxury and profuseness among the subjects. These are the fatal sources of dissolute manners, of degenerate sentiments, of infamy and want. As pleasure is supplied by money, no method, however mean, is omitted to procure the latter, because it leads to the enjoyment of the former. Men become corrupt and abject, their minds are enervated and insensible to shame. "The faculties of the
 " soul (in the words of *Longinus*) * will then
 " grow stupid, their spirit will be lost, and
 " good sense and genius must lie in ruins, when
 " the care and study of man is engaged about
 " the mortal, the worthless part of himself,
 " and he has ceased to cultivate virtue, and
 " polish his nobler part, the soul."

The scope of our author's reflexions in the latter part of the section is this; that genius can never exert itself or rise to *sublimity*, where *virtue* is neglected, and the *morals* are depraved. *Cicero* was of the same opinion before him, and *Quintilian* has a whole chapter to prove,

* Sect. XLIV.

that

that the *great* Orator must be a *good* Man. Men of the finest genius which have hitherto appeared in the world, have been for the most part not very defective in their morals, and less in their principles. I am sensible there are exceptions to this observation, but little to the credit of the persons, since their works become the severest satires on themselves, and the manifest opposition between their thought and practice detracts its weight from the one, and marks out the other for public abhorrence.

An inward grandeur of soul is the common center, from whence every ray of *sublimity*, either in thought, or action, or discourse, is darted out. For all minds are no more of the same complexion, than all bodies of the same texture. In the *latter* case, our eyes would meet only with the same uniformity of colour in every object: In the *former*, we should be all orators or poets, all philosophers, or all blockheads. This would break in upon that beautiful and useful variety, with which the Author of nature has adorned the rational as well as the material creation. There is in every mind a tendency, tho' perhaps differently inclined, to what is great and excellent. Happy they, who know their own peculiar bent, who have been blessed with opportunities of giving

it the proper culture and polish, and are not cramped or restrained in the liberty of shewing and declaring it to others! There are many fortunate concurrences, without which we cannot attain to any quickness of taste or relish for the *Sublime*.

I hope what has been said will not be thought an improper *Introduction* to the following Treatise, in which (unless I am deceived) there is a just foundation for every *Remark* that has been made. The author appears *sublime* in every view, not only in what he has written, but in the manner in which he acted, and the bravery with which he died; by all acknowledged the Prince of *Critics*, and by no worse judge than *Boileau* esteemed a *Philosopher*, worthy to be ranked with *Socrates* and *Cato*.



LONGINUS



LONGINUS

ON THE

SUBLIME.

SECTION I.



YOU remember, (1) my dear *Terentianus*, that when we read over together (2) *Cecilius's* treatise on the *Sublime*, we thought it too *mean* for a subject of that nature,

(1) Who this *Terentianus*, or *Posthumius Terentianus*, was, to whom the author addresses this Treatise, is not possible to be discovered, nor is it of any great importance. But it appears, from some passages in the sequel of this work, that he was a young *Roman*, a person of a bright genius, an elegant taste, and a particular friend to *Longinus*. What he says of him, I'm confident, was spoken with sincerity more than complaisance, since *Longinus* must have disdained to flatter, like a modern dedicator.

(2) *Cecilius* was a *Sicilian* rhetorician. He lived under *Augustus*, and was contemporary with *Dionysius* of *Halicarnassus*.

nature, that it is entirely *defective* in its principal branches, and that consequently its *advantage* (which ought to be the principal aim of every writer) would prove very *small* to the readers. Besides, tho' in every treatise upon any science *two* points are indispensably required; the *first*, that the science, which is the subject of it, be fully explain'd; the *second* (I mean in order of writing, since in excellence it is far the superior) that plain directions be given, how and by what method such science may be attain'd; yet *Cecilius*, who brings a thousand instances to shew what the *Sublime* is, as if his readers were wholly ignorant of the matter, has omitted, as altogether unnecessary, the *method*, which, judiciously observed, might enable us to raise our natural genius to any height of this *Sublime*. But perhaps, this writer is not so much to be blamed for his omissions, as commended for his good designs and earnest endeavours. You indeed have laid your commands upon me, to give you my thoughts on this *Sublime*; let us then, in obedience to those commands, consider, whether any thing can be drawn from

carneassus, with whom he contracted a very close friendship. He is thought to have been the first, who wrote on the *Sublime*.

(3) *These*

from my private studies, for the service of
(3) those who write for the world, or speak
in public.

But I request you, my dear friend, to give me your opinion on whatever I advance, with that exactness, which is due to truth, and that sincerity, which is natural to yourself. For well did the * sage answer the question, *In what do we most resemble the Gods?* when he replied, *In doing good and speaking truth.* But since I write, my dear friend, to you, who are vers'd in every branch of polite learning, there will be little occasion to use many previous words in proving, that the *Sublime* is a certain eminence or perfection of language, and that the greatest writers, both in verse and prose, have by this alone obtain'd the prize of glory, and fill'd all time with their renown. For the *Sublime* not only persuades, but even throws an audience into transport. The *Marvellous* always works with more surprising force, than that which barely persuades or delights. In most cases, it is wholly in our own power, either to resist or yield to persuasion. But the *Sublime*, endued with strength
irre-

(3) *Those who write for the world, or speak in public.*] I take all this to be implied in the original word πολιτικοίς.

* Pythagoras.

irresistible, strikes home, and triumphs over every hearer. Dexterity of invention, and good order and oeconomy in composition, are not to be discerned from one or two passages, nor scarcely sometimes from the whole texture of a discourse; but (4) the *Sublime*, when seasonably addressed, with the rapid force of lightning has borne down all before it, and shewn at one stroke the compacted might of genius. But these, and truths like these, so well known and familiar to himself, I am confident my dear *Terentianus* can undeniably prove by his own practice.

S E C T -

(4) *The Sublime, when seasonably addressed, &c.*] This sentence is inimitably fine in the original. Dr. *Pearce* has an ingenious observation upon it. “ It is not easy (says he) “ to determine, whether the precepts of *Longinus*, or his “ example, be most to be observed and followed in the “ course of this work, since his stile is possessed of all the “ Sublimity of his subject. Accordingly, in this passage, to “ express the power of the Sublime, he has made use of “ his words, with all the art and propriety imaginable. “ Another writer would have said *διαφορῇ* and *ἐνδείκνυται*, “ but this had been too dull and languid. Our author uses “ the preterperfect tense, the better to express the power “ and rapidity, with which sublimity of discourse strikes the “ minds of its hearers. It is like lightning (says our author) “ because you can no more look upon this, when present, “ than you can upon the flash of that. Besides, the structure of the words in the close of the sentence is admirable. “ They run along, and are hurried in the celerity of short “ vowels.

SECTION II.

BUT we ought not to advance, before we clear the point, whether or no there be any Art in the *Sublime* (1). For some are entirely of opinion, that they are guilty of a great mistake, who would reduce it to the rules of art. “The *Sublime* (say they) is born within us, and is not to be learned by precept. “The only art to reach it, is, to have the power from nature. And (as they reason) “those effects, which should be purely natural,

“vowels. They represent to the life the rapid motion, “either of Lightning, or the Sublime.”

(1) In all the editions is added ἡ βαθος or the profound: a perplexing expression, and which perhaps gave rise to a treatise on the *Bathos*. It was purposely omitted in the translation, for this plain substantial reason, because I could not make sense of it. I have since been favoured with a sight of the learned Dr. Toustal's conjectural emendations on this author, and here for βαθος he readeth παθος. The minute alteration of a single letter enlighteneth and clearerth the whole passage: the context, the whole tenor of the piece, justifieth the emendation. I beg leave therefore to give the following new version of the passage.-----“But we “ought not to advance, before we clear the point, whether “or no there be any art in the *Sublime* or the *Pathetic*. “For some are entirely of opinion, that they are guilty of “a great mistake, who would reduce them to the rules of “art. These high attainments (say they) are born within

“ tural, are dispirited and weakened by the dry
 “ impoverishing rules of art.”

But I maintain, that the contrary might easily appear, would they only reflect that——
 (2) tho' nature for the most part challenges a sovereign and uncontrollable power in the *Pathetic* and *Sublime*, yet she is not altogether lawless, but delights in a proper regulation. That again——tho' she is the foundation, and even the source of all degrees of the *Sublime*, yet that method is able to point out in the clearest manner the peculiar tendencies of each, and to mark the proper seasons, in which they ought to be enforced and applied. And further——that *Flights* of grandeur are then in the utmost danger, when left at random to them-

“ us, and are not to be learned by precept: the only art
 “ to reach them is to have the power from nature.”

(2) These observations of *Longinus*, and the following lines of Mr. *Pope*, are a very proper illustration for one another.

First follow nature, and your judgment frame
 By her just standard, which is still the same:
 Unerring nature, still divinely bright,
 One clear, unchang'd, and universal light,
 Life, force, and beauty must to all impart,
 At once the source, and end, and test of art.
 Art from that fund each just supply provides,
 Works without shew, and without pomp presides:

In

themselves, having no ballast properly to poise, no helm to guide their course, but cumbered with their own weight, and bold without discretion. Genius may sometimes want the spur, but it stands as frequently in need of the curb.

Demosthenes somewhere judiciously observes, "That in common life success is the greatest good; that the next, and no less important, is conduct, without which the other must be unavoidably of short continuance." Now the same may be asserted of *Composition*, where *nature* will supply the place of success, and *art* the place of conduct.

But further, there is one thing which deserves particular attention. For tho' it must be

In some fair body thus the secret soul
With spirits feeds, with vigour fills the whole;
Each motion guides, and every nerve sustains,
Itself unseen, but in th' effect remains.
There are, whom heav'n has blest with store of wit,
Yet want as much again to manage it;
For wit and judgment ever are at strife,
Tho' meant each others aid, like man and wife.
'Tis more to guide, than spur the muse's steed,
Restrain his fury, than provoke his speed;
The winged courser, like a generous horse,
Shews most true mettle, when you check his course.

Essay on criticism.

be own'd, that there is a *force* in eloquence, which depends not upon, nor can be learn'd by rule, yet even this could not be known without that light which we receive from art. If therefore, as I said before, he who condemns such works as this in which I am now engaged, would attend to these reflexions, I have very good reason to believe, he would no longer think any undertaking of this nature superfluous or useless.

SECTION III.

* * * * * (1)

Let them the chimney's flashing flames repel.
 Could but these eyes one lurking wretch arrest,
 I'd whirl aloft one streaming curl of flame,
 And into embers turn his crackling dome.
 But now a generous song I have not founded.

Streaming

(1) Here is a great defect; but it is evident that the author is treating of those imperfections, which are opposite to the true Sublime, and among those, of extravagant swelling or bombast, an example of which he produces from some old tragic poet, none of whose lines, except these here quoted, and some expressions below, remain at present.

(2) *Making Boreas a piper,*] *Shakespear* has fallen into the same kind of bombast:

----- the southern wind
 Doth play the trumpet to his purposes.

First part of *Henry IV.*

(3) *Gorgias*

Streaming curls of flame, Spewing against Heaven, and (2) *making Boreas a piper*, with such like expressions, are not tragical, but super-tragical. For those forced and unnatural Images corrupt and debase the stile, and cannot possibly adorn or raise it; and whenever carefully examined in the light, their shew of being terrible gradually disappears, and they become contemptible and ridiculous. Tragedy will indeed by its nature admit of some pompous and magnificent swellings, yet even in tragedy 'tis an unpardonable offence to soar too high; much less allowable must it therefore be in *Prose-writing*, or those works, which are founded in truth. Upon this account some expressions of (3) *Gorgias the Leontine* are highly ridicul'd, who stiles *Xerxes The Persian Jupiter*, and calls vultures *living sepulchres*.

(3) *Gorgias the Leontine*, or of *Leontium*, was a *Sicilian* rhetorician, and father of the Sophists. He was in such universal esteem throughout *Greece*, that a statue was erected to his honour in the temple of *Apollo* at *Delphos*, of solid gold, tho' the custom had been, only to gild them. His stiling *Xerxes the Persian Jupiter*, it is thought, may be defended from the custom of the *Persians*, to salute their monarch by that high title. Calling vultures *living sepulchres*, has been more severely censur'd by *Hermogenes* than *Longinus*. The authors of such quaint expressions (as he says) deserve themselves to be buried in such tombs. 'Tis certain
that

be own'd, that there is a *force* in eloquence, which depends not upon, nor can be learn'd by rule, yet even this could not be known without that light which we receive from art. If therefore, as I said before, he who condemns such works as this in which I am now engaged, would attend to these reflexions, I have very good reason to believe, he would no longer think any undertaking of this nature superfluous or useless.

SECTION III.

* * * * * (1)

Let them the chimney's flashing flames repel.
 Could but these eyes one lurking wretch arrest,
 I'd whirl aloft one streaming curl of flame,
 And into embers turn his crackling dome.
 But now a generous song I have not founded.

Streaming

(1) Here is a great defect; but it is evident that the author is treating of those imperfections, which are opposite to the true Sublime, and among those, of extravagant swelling or bombast, an example of which he produces from some old tragic poet, none of whose lines, except these here quoted, and some expressions below, remain at present.

(2) *Making Boreas a piper,*] *Shakespeare* has fallen into the same kind of bombast:

----- the southern wind

Doth play the trumpet to his purposes.

First part of *Henry IV.*

(3) *Gorgias*

Streaming curls of flame, Spewing against Heaven, and (2) *making Boreas a piper*, with such like expressions, are not tragical, but super-tragical. For those forced and unnatural Images corrupt and debase the stile, and cannot possibly adorn or raise it; and whenever carefully examined in the light, their shew of being terrible gradually disappears, and they become contemptible and ridiculous. Tragedy will indeed by its nature admit of some pompous and magnificent swellings, yet even in tragedy 'tis an unpardonable offence to soar too high; much less allowable must it therefore be in *Prose-writing*, or those works, which are founded in truth. Upon this account some expressions of (3) *Gorgias the Leontine* are highly ridicul'd, who stiles *Xerxes The Persian Jupiter*, and calls vultures *living sepulchres*.

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sepulchres. Some expressions of (4) *Callisthenes* deserve the same treatment, for they shine not like stars, but glare like meteors. And (5) *Clitarchus* comes under this censure still more, who blusters indeed, and blows, as *Sophocles* expresses it,

Loud sounding blasts not sweetned by the stop.

Amphi-

that writers of great reputation have used allusions of the same nature. Dr. Pearce has produced instances from *Ovid*, and even from *Cicero*; and observed further, that *Gregory Nazianzen* has stiled those wild beasts that devour men, *running sepulchres*. However, at best they are but conceits, with which little wits in all ages will be delighted, the great may accidentally slip into, and such, as men of true judgment may overlook, but will hardly commend.

(4) *Callisthenes* succeeded *Aristotle* in the tuition of *Alexander* the great, and wrote a history of the affairs of *Greece*.

(5) *Clitarchus* wrote an account of the exploits of *Alexander* the great, having attended him in his expeditions. *Demetrius Phalerius*, in his treatise on *Elocution*, has censur'd his swelling description of a wasp. "It feeds, says he, upon the mountains, and flies into hollow oaks." It seems as if he was speaking of a wild bull, or the boar of *Erymanthus*, and not of such a pitiful creature as a wasp. And for this reason, says *Demetrius*, the description is cold and disagreeable.

(6) *Amphicrates* was an *Athenian* orator. Being banished to *Seleucia*, and requested to set up a school there, he replied with arrogance and disdain, that "*The dish was not large enough for dolphins.*" Dr. Pearce.

(7) *Hegesias* was a *Magnesian*. *Cicero* in his *Orator*, c. 226. says humorously of him, "He is faulty no less in his thoughts than his expressions, so that no one who has
" any

3. Sect. 3. on the S U B L I M E.

II

(6) *Amphicrates*, (7) *Hegeſias*, and (8) *Matris*, may all be tax'd with the ſame imperfections. For often, when, in their own opinion, they are all divine, what they imagine to be godlike ſpirit, proves empty ſimple froth (9).

Bombast however is amongſt thoſe faults, which are moſt difficult to be avoided. All men

“ any knowledge of him, need ever be at a loſs for a man
“ to call *impertinent*.” One of his frigid expreſſions is ſtill remaining. *Alexander* was born the ſame night that the temple of *Diana* at *Ephesus*, the fineſt edifice in the world, was by a terrible fire reduced to aſhes. *Hegeſias* in a panegyric declamation on *Alexander* the great, attempted thus to turn that accident to his honour: “ No wonder, ſaid he, “ that *Diana*’s temple was conſumed by ſo terrible a conflagration: the goddeſs was ſo taken up in aſſiſting at “ *Olinthia*’s delivery of *Alexander*, that ſhe had no leiſure “ to extinguiſh the flames, which were deſtroying her “ temple.” “ The coldneſs of this expreſſion (ſays *Plutarch* in *Alex.*) is ſo exceſſively great, that it ſeems ſufficient of itſelf to have extinguiſhed the fire of the temple.”

I wonder *Plutarch*, who has given ſo little quarter to *Hegeſias*, has himſelf eſcaped cenſure, till Dr. *Pearce* took cogniſance of him. “ Dulneſs (ſays he) is ſometimes infectious; for while *Plutarch* is cenſuring *Hegeſias*, he falls “ into his very character.”

(8) Who *Matris* was I cannot find, but commentators obſerve from *Athenæus*, that he wrote in proſe an Encomium upon *Hercules*.

(9) Vid. Cic. l. 4. *Rhetoricorum*, p. 97. ed. Delph. vol. 1. What is ſaid there about the *Sufflata conſtruēlio verborum*, agrees very exactly with *Longinus*’s ſenſe of the bombast.

(10) *Theo-*

men are naturally bias'd to aim at grandeur. Hence it is, that by shunning with utmost diligence the censure of impotence and flegm, they are hurried into the contrary extreme. They are mindful of the maxim, that

In great attempts 'tis glorious ev'n to fall.

But tumours in writing, as well as in the human body, are certain disorders. Empty and veil'd over with superficial bigness, they only delude, and work effects contrary to those for which they were designed. *Nothing*, according to the old saying, *is drier than a person distemper'd with a dropsy.*

Now the only failure in this swoln and puff'd-up stile is, that it endeavours to go beyond the true *Sublime*, whereas *Puerilities* are directly opposite to it. They are low and grov'ling, meanly and faintly express'd, and in a word are the most ungenerous and unpardonable errors, that an author can be guilty of.

But what do we mean by a *Puerility*? Why, 'tis certainly no more than a school-boy's

(10) *Theodorus* is thought to have been born at *Gadara*, and to have taught at *Rhodes*. *Tiberius Cæsar*, according to

boy's thought, which, by too eager a pursuit of elegance, becomes dry and insipid. And those persons commonly fail in this particular, who by an ill-managed zeal for a neat, correct, and above all, a sweet stile, are hurried into low turns of expression, into a heavy and nauseous affectation.

To these may be added a third sort of imperfection in the *Pathetic*, which (10) *Theodorus* has named the *Parenthyrse*, or an ill-timed emotion. It is an unnecessary attempt to work upon the passions, where there is no need of a *Pathos*; or some excess, where moderation is requisite. For several authors, of no sober understandings, are excessively fond of passionate expressions, which bear no relation at all to their subject, but are whims of their own, or borrowed from the schools. The consequence is, they meet with nothing but contempt and derision from their unaffected audience. And it is what they deserve, since they force themselves into transport and emotion, whilst their audience is calm, sedate, and unmoved. But I must reserve the *Pathetic* for another place.

S E C T-

to *Quintilian*, is reported to have heard him with application, during his retirement in that island. *Langbaine*.

(1) *Timæus*

SECTION IV.

(1) *TIMÆUS* abounds very much in the *Frigid*, the other vice of which I am speaking; a writer, it is true, sufficiently skilled in other points, and who sometimes reaches the genuine *Sublime*. He was indeed a person of a ready invention, polite learning, and a great fertility and strength of thought. But these qualifications are, in a great measure, clouded by the propensity he has to blazon the imperfections of others, and a wilful blindness in regard to his own; tho' a fond desire of new thoughts and uncommon turns has often plunged him into shameful *Puerilities*. The truth of these assertions I shall confirm by one or two instances alone, since *Cecilius* has already given us a larger number.

When he commends *Alexander the great*, he tells us, "that he conquer'd all *Asia* in "fewer years than *Isocrates* was composing "his Panegyric." A wonderful parallel indeed between the conqueror of the world, and

(1) *Timæus* was a *Sicilian* historian. *Cicero* has sketched a short character of him in his *Orator*, l. 2. c. 14. which agrees very well with the favorable part of that which is drawn in this section. But *Longinus* takes notice further of his

and a professor of rhetoric! By your method of computation, *Timæus*, the *Lacedemonians* fall vastly short of *Isocrates*, in expedition; for they spent thirty years in the siege of *Messene*, he only ten in writing that Panegyric.

But how does he inveigh against those *Athenians*, who were made prisoners after the Defeat in *Sicily*. "Guilty (says he) of sacrilege
" against *Hermes*, and having defaced his
" images, they were now severely punished;
" and what is somewhat extraordinary, by
" one *Hermocrates* the son of *Hermon*, who
" was paternally descended from the injured
" deity." Really, my *Terentianus*, I am surprised that he has not pass'd the same censure on *Dionysius* the tyrant, "who for his heinous impiety towards *Jupiter* (or *Dia*) and
" *Hercules* (*Heraclea*) was dethroned by *Dion*
" and *Heracledes*."

Why should I dwell any longer upon *Timæus*, when even the very heroes of good writing, *Xenophon* and *Plato*, tho' educated in the school of *Socrates*, sometimes forget themselves,

his severity to others, which even drew upon him the surname of *Epitimæus*, from the greek ἐπιτιμᾶν, because he was continually chiding and finding fault.

selves, and transgress thro' an affectation of such pretty flourishes? The *former* in his Polity of the *Lacedemonians* speaks thus: "They observe an uninterrupted silence, and keep their eyes as fix'd and unmoved, as if they were so many statues of stone or brass. You might with reason think them more modest (2) than the (3) virgins in their eyes." *Amphicrates* might, perhaps, be allowed to use the term of *modest virgins* for the *pupils of the eye*; but what an indecency is it in the great *Xenophon*? And what a strange persuasion, that the pupils of the eye should be in general the seats of modesty, when

(2) *Than the virgins in their eyes.*] *Xenophon*, in this passage, is shewing the care, which that excellent lawgiver *Lycurgus* took, to accustom the *Spartan* youth to a grave and modest behaviour. He injoin'd them, whenever they appear'd in public, "to cover their arms with their gown, to walk silently, to keep their eyes from wandering, by looking always directly before them." Hence it was, that they differ'd from statues only in their motion. But undoubtedly that turn upon the word κόρη, here blamed by *Longinus*, would be a great blemish to this *fine Piece*, if it were justly chargeable on the author. But *Longinus* must needs have made use of a very incorrect copy, which, by an unpardonable blunder, had ἐν τοῖς ὀφθαλμοῖς instead of ἐν τοῖς δαδάμοις, as it stands now in the best editions, particularly that at *Paris* by *H. Stephens*. This quite removes the cold and insipid turn, and restores a sense which is worthy

when impudence is no where more visible than in the eyes of some? *Homer*, for instance, calls a person,

Drunkard! thou dog in eye! †

Timæus, as if he had found a treasure, could not pass by this insipid turn of *Xenophon*, without imitation. Accordingly he speaks thus of *Agathocles*: “ He ravish’d his own
“ cousin, tho’ married to another person, and
“ on (4) the very day when she was first seen
“ by her husband without a veil; a crime,
“ of which none but he who had prostitutes,
“ not virgins, in his eyes, could be guilty.”
Neither

worthy of *Xenophon*: “ You would think them more modest in their whole behaviour, than virgins in the bridal
“ bed.”

(3) The word *κόρη*, signifying both a *virgin* and the *pupil of the eye*, has given occasion for these cold insipid turns.

† *Iliad*. l. i. v. 225.

(4) *The very day when—a veil*] All this is implied in the word *ἀνακαλυπτήριον*. It was the custom throughout *Greece*, and the *Grecian colonies*, for the unmarried women never to appear in public, or to converse with Men, without a veil. The second or third day after Marriage, it was usual for the bridegroom to make presents to his bride, which were called *ἀνακαλυπτηρία*, for then she immediately unveil’d, and liberty was given him to converse freely with her ever after.

See *Potter’s Antiquities*, v. ii. p. 294-5.

Neither is the divine *Plato* to be acquitted of this failure, when he says, for instance; "After they are written, they deposit in the temples these cypress memorials †." And in another passage; "As to the walls, *Megilus*, I join in the opinion of *Sparta*, to let them sleep supine on the earth, and not to rouse them up *." Neither does an expression of *Herodotus* fall short of it, (5) when he calls *beautiful women*, "the pains of the eye †." Tho' this indeed may admit of some excuse, since in his history it is spoke by drunken barbarians. But neither in such a case, is it prudent to hazard the censure of posterity, rather than pass over a pretty conceit.

SECTION V.

ALL these and such like indecencies in composition take their rise from the same original; I mean that eager pursuit of uncommon turns of thought, which almost infatuates the

† Plato 5. Legum.

* Plato 6. Legum.

† Herod. Terpsichore c. 18.

(5) *When he calls — of the eye.*] The critics are strangely divided about the justice of this remark. Authorities are urged, and parallel expressions quoted on both sides. *Longinus* blames it, but afterwards candidly alledges the only plea,

the writers of the present age. For our excellencies and defects flow almost from the same common source. So that those correct and elegant, those pompous and beautiful expressions, of which good writing chiefly consists, are frequently so distorted, as to become the unlucky causes and foundations of opposite blemishes. This is manifest in *hyperbolés* and *plurals*; but the danger attending an injudicious use of *these* figures, I shall discover in the sequel of this work. At present it is incumbent upon me to enquire, by what means we may be enabled to avoid those vices, which border so near upon, and are so easily blended with the true *Sublime*.

S E C T I O N VI.

THIS indeed may be easily learned, if we can gain a thorough insight and penetration into the nature of the true *Sublime*, which, to speak truly, is by no means an easy, or a
ready

plea, which can be urged in its favour, that it was said by drunken *Barbarians*. And who, but such fots, would have given the most delightful objects in nature so rude and uncivil an appellation? I appeal to the ladies, for the propriety of this observation.

ready acquisition. To pass a right judgment upon compositions is generally the effect of a long experience, and the last improvement of study and observation. But however, to speak in the way of encouragement, a more expeditious method to form our taste, may perhaps by the assistance of *Rules* be successfully attempted.

SECTION VII.

YOU cannot be ignorant, my dearest friend, that in common life there is nothing great, a contempt of which shews a greatness of soul. So riches, honours, titles, crowns, and whatever is veil'd over with a theatrical splendor, and a gawdy outside, can never be regarded as intrinsically good, in the opinion of a wise man, since by despising such things no little glory is acquired. For those persons, who have ability sufficient to acquire, but through an inward generosity scorn such acquisitions, are more admired than those, who actually possess them.

In

(1) It is remarked in the notes to *Boileau's* translation, that the great prince of *Conde*, upon hearing this passage, cried out, *Voilà le Sublime! voilà son véritable caractère!*

(2) " This is a very fine description of the *Sublime*, and
" finer

In the same manner we must judge of whatever looks *great* both in poetry and prose. We must carefully examine whether it be not only appearance. We must divest it of all superficial pomp and garnish. If it cannot stand this trial, without doubt it is only swelled and puffed up, and it will be more for our honour to condemn than to admire it. (1) For the mind is naturally elevated by the true *Sublime*, and so sensibly affected with its lively strokes, that it swells in transport and an inward pride, as if what was only heard had been the product of its own invention.

He therefore, who has a competent share of natural and acquired taste, may easily discover the value of any performance from a bare recital of it. If he finds, that it transports not his soul, nor exalts his thoughts; that it calls not up into his mind ideas more enlarged than what the mere sounds of the words convey, but on attentive examination its dignity lessens and declines; he may conclude, that whatever pierces no deeper than the ears, can never be the true *Sublime*. (2) *That on*
the

“ finer still, because it is very sublime itself. But it is only
“ a description; and it does not appear that *Longinus* in-
“ tended, any where in this treatise, to give an exact de-
“ finition of it. The reason is, because he wrote after

the contrary is grand and lofty, which the more we consider, the greater ideas we conceive of it; *whose* force we cannot possibly withstand; *which* immediately sinks deep, and makes such impressions on the mind, as cannot be easily worn out or effaced. In a word, you may pronounce *that* sublime, beautiful and genuine, which always pleases, and takes equally with all sorts of men. For when persons of different humours, ages, professions, and inclinations, agree in the same joint approbation of *any* performance; then this union of assent, this combination of so many different judgments, stamps an high and indisputable value on *that* performance, which meets with such general applause.

S E C-

“ *Cecilius*, who (as he tells us) had employed all his book,
 “ in defining and shewing what the Sublime is. But since
 “ this book of *Cecilius* is lost, I believe it will not be amiss
 “ to venture here a definition of it my own way, which
 “ may give at least an imperfect idea of it. This is the
 “ manner in which I think it may be defined. The Sub-
 “ lime is a certain force in discourse, proper to elevate and
 “ transport the soul; and which proceeds, either from gran-
 “ deur of thought and nobleness of sentiment, or from
 “ magnificence of words, or an harmonious, lively, and
 “ animated turn of expression; that is to say, from any
 “ one of these particulars regarded separately, or what
 “ makes the perfect Sublime, from these three particulars
 “ join’d together.”

Thus

SECTION VIII.

THERE are, if I may so express it, *five* very copious sources of the *Sublime*, if we presuppose an ability of speaking well, as a common foundation for these five sorts, and indeed without it, any thing besides will avail but little.

I. The *first* and most excellent of these is a boldness and grandeur in the *Thoughts*, as I have shewn in my essay on *Xenophon*.

II. The *second* is call'd the *Pathetic*, or the power of raising the passions to a violent and even enthusiastic degree; and these two being genuine constituents of the *Sublime*, are the

Thus far are *Boileau's* own words in his 12th reflexion, on *Longinus*, where, to illustrate the preceding definition, he subjoins an example from *Racine's Athalie* or *Abner*, of these three particular qualifications of sublimity join'd together. One of the principal officers of the court of *Judah* represents to *Jehoiada* the high priest, the excessive rage of *Athaliah* against him and all the *Levites*; adding, that in his opinion, the haughty princess would in a short time come, and attack God even in his sanctuary. To this the high-priest, not in the least moved, answers:

Celui qui met un frein à la fureur des flots,
Sait aussi des mechans arrêter les complots,
Soumis avec respect à sa volonté sainte,
Je crains Dieu, cher Abner, & n'ai point d'autre crainte.

(1) Some

the gifts of nature, whereas the other sorts depend in some measure upon art.

III. The *third* consists in a skilful application of *Figures*, wick are two-fold, of sentiment and language.

IV. The *fourth* is a noble and graceful manner of *Expression*, which is not only to chuse out significant and elegant words, but also to adorn and embellish the stile, by the assistance of *Tropes*.

V. The

(1) *Some passions are vastly distant* — &c.] The pathetic without grandeur is preferable to that which is great without passion. Whenever both unite, the passage will be excellent; and there is more of this in the book of *Job*, than in any other composition in the world. *Longinus* has here quoted a fine instance of the latter from *Homer*, but has produced none of the former, or the pathetic without grandeur.

When a writer applies to the more tender passions of love and pity, when a speaker endeavours to engage our affections, or gain our esteem, he may succeed well, tho' there be nothing grand in what he says. Nay grandeur would sometimes be unseasonable in such cases, as it strikes always at the imagination.

There is a deal of this sort of pathetic in the words of our Saviour to the poor *Jews*, who were impos'd upon and deluded into fatal errors by the *Scribes* and *Pharisees*, who had long been guilty of the heaviest oppression on the minds of the people, “ *Matt. xi. 28-30.* Come unto me, all ye
“ that labour and are heavy-laden, and I will give you
“ rest. Take my yoke upon you, and learn of me, for I
“ am meek and lowly in heart, and ye shall find rest unto
“ your

V. The *fifth* source of the *Sublime*, which compleats all the preceding, is the *Structure* or composition of all the periods, in all possible dignity and grandeur.

I proceed next to consider *each* of these Sources apart, but must first observe, that, of the *five*, *Cecilius* has wholly omitted the *Pathetic*. Now, if he look'd upon the *Grand* and *Pathetic* as including one another, and in effect the same, he was under a mistake. For (1) some passions

“ your souls. For my yoke is easy, and my burden is
“ light.”

So again in *Matt. xxiii. 37.* after taking notice of the cruelties, inhumanities, and murders, which the *Jewish* nation had been guilty of towards those, who had exhorted them to repentance, or would have recalled them from their blindness and superstition to the practice of real religion and virtue, he on a sudden breaks off with,

“ O Jerusalem, Jerusalem, thou that killest the prophets,
“ and stonest them which are sent unto thee, how often
“ would I have gathered thy children together, even as
“ a hen gathereth her chickens under her wings, and ye
“ would not !”

The expression here is vulgar and common, the allusion to the hen taken from an object, which is daily before our eyes, and yet there is as much tenderness and significance in it, as can any where be found in the same compass.

I beg leave to observe farther, that there is a continued strain of this sort of *Pathetic* in *St. Paul's* farewell speech to the *Ephesian* elders in *Acts xx.* What an effect it had upon his audience is plain from ver. 36-38. It is scarcely possible to read it seriously without tears.

(2) The

passions are vastly distant from grandeur, and are in themselves of a low degree ; as lamentation, sorrow, fear; and on the contrary, (2) there are many things grand and lofty without any passion ; as, among a thousand instances, we may see, from what (3) the Poet has said, with so much boldness, of the *Aloides* *.

————— (4) to raise
 Huge *Ossa* on *Olympus*' top they strove,
 And place on *Ossa Pelion* with its grove ;
 That heaven itself thus climb'd, might be assail'd.

But the boldness of what he afterwards adds, is yet greater,

Nor would success their bold attempts have
 fail'd, &c.

Among the orators, all panegyrics, and orations composed for pomp and show, may be grand throughout, but yet are for the most part void of passion. So that those orators, who excel in the *Pathetic*, scarcely ever succeed

as

(2) The first book of *Paradise Lost* is a continued instance of Sublimity without Passion. The descriptions of Satan and the other fallen angels are very grand, but terrible. They do not so much exalt as terrify the imagination. See Mr. Addison's observations, *Spectator*, N^o 339.

* Odyss. λ. v. 314.

(3) *The*

as *Panegyrist*s; and those, whose talents lye chiefly at *Panegyric*, are very seldom able to affect the *Passions*. But on the other hand, if *Cecilius* was of opinion, that the *Pathetic* did not contribute to the *Sublime*, and on that account judg'd it not worth his mention, he is guilty of an unpardonable error. For I confidently aver, that nothing so much raises discourse, as a fine *Pathos* seasonably applied. It animates a whole performance with uncommon life and spirit, and gives mere words the force (as it were) of inspiration.

P A R T I.

S E C T I O N IX.

BUT tho' the *first* and most important of these divisions, I mean, *Elevation of Thought*, be rather a natural than an acquired qualification, yet we ought to spare no pains to educate our souls to grandeur, and impregnate them with generous and enlarged ideas.

“ But

(3) *The Poet.*] *Longinus*, as well as many other writers, frequently stiles *Homer* in an eminent manner, *the Poet*, as if none but he had deserved that title.

(4) *Milton* has equalled, if not excelled, these bold lines of *Homer* in his fight of angels. See Mr. *Addison*'s fine observations upon it, *Spectator*, N^o 333.

(1) *The*

“ But how, it will be ask’d, can this be “ done ? ” Why, I have hinted in another place, that the *Sublime* is an image reflected from the inward greatness of the soul. Hence it comes to pass, that a naked thought without

(1) *The silence of Ajax, &c.*] *Dido* in *Virgil* behaves with the same greatness and majesty as *Homer’s Ajax*. He disdains the conversation of the man, who, to his thinking, had injuriously defrauded him of the arms of *Achilles*; and she scorns to hold conference with him, who, in her own opinion, had basely forsook her; and by her silent retreat, shews her resentment, and reprimands *Aeneas*, more than she could have done in a thousand words.

Illa solo fixos oculos averſa tenebat,
Nec magis incepto vultum ſermone movetur,
Quàm ſi dura filex, aut ſtet Marpeſia cautes.
Tandem corripuit ſeſe, atque inimica refugit
In nemus umbriferum. — *Æn. vi. v. 469.*

Diſdainfully ſhe look’d; then turning round,
She fix’d her eyes, unmov’d upon the ground,
And what he looks and ſwears, regards no more
Than the deaf rocks, when the loud billows roar.
But whirl’d away to ſhun his hateful ſight,
Hid in the foreſt and the ſhades of night. *Dryden.*

The *Pathetic*, as well as the *Grand*, is expreſſed as ſtrongly by ſilence or a bare word, as in a number of periods. There is an admirable inſtance of it in *Shakeſpear’s Julius Cæſar*, Act 4. Sc. 4. The preceding ſcene is wrought up in a maſterly manner: we ſee there, in the trueſt light, the noble and generous reſentment of *Brutus*, and the haſty choler and as haſty repentance of *Cæſſius*. After the reconciliation,

out words challenges admiration, and strikes by its grandeur. Such is (1) the Silence of *Ajax* in the *Odysssey*, which is undoubtedly noble, and far above expression.

To arrive at excellence like *this*, we must needs ciliation, in the beginning of the next scene, *Brutus* addresses himself to *Cassius*.

Bru. O *Cassius*, I am sick of many griefs.

Cas. Of your philosophy you make no use,
If you give place to accidental evils.

Bru. No man bears sorrow better — *Portia's* dead!

Cas. Ha! *Portia*! —

Bru. She is dead.

Cas. How 'scap'd I killing when I cross'd you so?

The stroke is heavier, as it comes unexpected. The grief is abrupt, because it is inexpressible. The heart is melted in an instant, and tears will start at once in any audience, that has generosity enough to be moved, or is capable of sorrow and pity.

When words are too weak, or colours too faint to represent a *Pathos*, as the poet will be silent, so the painter will hide what he cannot shew. *Timanthes*, in his sacrifice of *Iphigenia*, gave *Calchas* a sorrowful look, he then painted *Ulysses* more sorrowful, and afterwards her uncle *Menelaus* with all the grief and concern in his countenance, which his pencil was able to display. By this gradation he had exhausted the passion, and had no art left for the distress of her father *Agamemnon*, which required the strongest heightening of all. He therefore covered up his head in his garment, and left the spectator to imagine that excess of anguish, which colours were unable to express.

needs suppose that, which is the cause of it, I mean, that an orator of the true genius must have no mean and ungenerous way of thinking. For it is impossible for those, who have grov'ling and servile ideas, or are engaged in the sordid pursuits of life, to produce any thing worthy of admiration, and the perusal of all posterity. Grand and sublime expressions must flow from *them* and *them* alone, whose conceptions are stored and big with greatness. And hence it is, that the greatest thoughts

(2) *I would accept these proposals—&c.*] There is a great gap in the original after these words. The sense has been supplied by the editors, from the well-known records of history. The proposals here mentioned were made to *Alexander* by *Darius*; and were no less than his own daughter, and half his kingdom, to purchase peace. They would have contented *Parmenio*, but were quite too small for the extensive views of his master.

Dr. *Pearce*, in his note to this passage, has instanced a brave reply of *Iphicrates*. When he appeared, to answer an accusation preferred against him by *Aristophon*, he demanded of him, "Whether he would have betrayed his country for a sum of money?" *Aristophon* replied in the negative: "Have I then done, cried *Iphicrates*, what even you would have scorned to do?"

There is the same evidence of a generous heart, in the prince of *Orange's* reply to the duke of *Buckingham*, who, to incline him to an inglorious peace with the *French*, demanded, what he could do in that desperate situation of himself and his country? "Not live to see its ruin, but die in the last dike.

These

thoughts are always uttered by the greatest souls. When *Parmenio* cried, (2) "I would accept these proposals, if I was *Alexander*;" *Alexander* made this noble reply, "And so would I, if I was *Parmenio*." His answer shew'd the greatness of his mind.

So (3) the space between heaven and earth marks out the vast reach and capacity of *Homer*'s ideas, when he says *,

(4) While scarce the skies her horrid head can bound,
She stalks on earth, ——— Mr. *Pope*.

This

These short replies have more force, shew a greater soul, and make deeper impressions, than the most laboured discourses. The soul seems to rouse and collect itself, and then darts forth at once, in the noblest and most conspicuous point of view.

(3) *Longinus* here sets out in all the pomp and spirit of *Homer*. How vast is the reach of man's imagination! and what a vast idea, "The space between heaven and earth," is here placed before it! Dr. *Pearce* has taken notice of such a thought in the *Wisdom of Solomon*: "Thy almighty word leaped down—it touched the heaven, but it stood upon the earth. chap. xviii. 15, 16."

* *Iliad*. ™. v. 443.

(4) See the note to this description of discord, in Mr. *Pope*'s translation. *Virgil* has copied it *verbatim*, but applied it to *Fame*.

Ingrediturque solo & caput inter nubila condit.

Soon grows the pigmy to gigantic size,
Her feet on earth, her forehead in the skies.

F

Shakespeare

This description may with more justice be applied to *Homer's* genius than the extent of discord.

But

Shakespear without any imitation of these great masters, has by the natural strength of his own genius, described the extent of slander in the greatest pomp of expression, elevation of thought, and fertility of invention:

————— slander,
 Whose head is sharper than the sword, whose tongue
 Out-venoms all the worms of *Nile*, whose breath
 Rides on the posting winds, and doth belye
 All corners of the world. Kings, queens, and states,
 Maids, matrons, nay the secrets of the grave
 This viperous slander enters. ——— *Cymbeline.*

And *Milton's* description of Satan, when he prepares for the combat, is (according to Mr. *Addison*, Spectator N^o 321.) equally sublime with either the description of discord in *Homer*, or that of *Fame* in *Virgil*:

————— Satan alarm'd,
 Collecting all his might, dilated stood
 Like *Tenariff* or *Atlas* unremov'd:
 His stature reach'd the sky, and on his crest
 Sat horror plum'd ———

(5) The image of *Hesiod*, here blam'd by *Longinus*, is borrowed from low life, and has something in it exceedingly nasty. It offends the stomach, and of course cannot be approved by the judgment. This brings to my remembrance the conduct of *Milton*, in his description of *Sin* and *Death*, who are set off in the most horrible deformity. In that of *Sin*, there is indeed something loathsome; and what ought to be painted in that manner sooner than *Sin*? Yet the circumstances are pick'd out with the nicest skill, and raise a rational abhorrence of such hideous objects.

The

But what disparity, what a fall there is in
(5) *Hesiod's* description of melancholy, if the
poem of the Shield may be ascribed to him!

A

The one seem'd woman to the waste, and fair,
But ended foul in many a scaly fold,
Voluminous and vast! a serpent arm'd
With mortal sting: about her middle round
A cry of hell-hounds never ceasing bark'd
With wide *Cerberian* mouths full loud, and rung
A hideous peal: Yet when they list, would creep,
If ought disturb'd their noise, into her womb,
And kennel there; yet there still bark'd, and howl'd
Within, unseen ———

Of Death he says,

————— black it stood as night,
Fierce as ten furies, terrible as hell,
And shook a dreadful dart. ———

But *Milton's* judiciousness in selecting such circumstances,
as tend to raise a just and natural aversion, is no where more
visible, than in his description of a *Lazar-house*, Book 11th.
An inferior genius might have amused himself, with ex-
patriating on the filthy and nauseous objects abounding in so
horrible a scene, and written perhaps like a surgeon rather
than a poet. But *Milton* aims only at the passions, by
shewing the miseries entailed upon man, in the most affect-
ing manner, and exciting at once our horror at the woes of
the afflicted, and a generous sympathy in all their afflictions.

————— Immediately a place
Before his eyes appear'd, sad, noisom, dark, &c.

It is too long to quote, but the whole is exceedingly poetic,
the latter part of it sublime, solemn, and touching. We

A filthy moisture from her nostrils flow'd *.

He has not represented his *image* terrible, but loathsome and nauseous.

On the other hand, with what majesty and pomp does *Homer* exalt his deities!

Far as a shepherd from some point on high
O'er the wide main extends his boundless eye,
Thro' such a space of air, with thund'ring sound,
At one long leap th' immortal courfers bound †.

Mr. Pope.

He

startle and groan at this scene of miseries, in which the whole race of mankind is perpetually involv'd, and of some of which we ourselves must one day be the victims.

Sight so deform, what heart of rock could long
Dry-ey'd behold! ———

To return to the remark. There is a serious turn, an inborn sedateness in the mind, which renders images of terror grateful and engaging. Agreeable sensations are not only produced by bright and lively objects, but sometimes by such as are gloomy and solemn. It is not the blue sky, the cheerful sun-shine, or the smiling landscape, that give us all our pleasure, since we are indebted for no little share of it to the silent night, the distant howling wilderness, the melancholy grot, the dark wood, and hanging precipice. What is *terrible*, cannot be described too well; what is *disagreeable*, should not be described at all, or at least should be strongly shaded. When *Apelles* drew the portrait of *Antigonus*, who had lost an eye, he judiciously took his face in profile, that he might hide the blemish. It is the art of the painter to please, and not to offend the sight. It is the poet's, to make

He measures the leap of the horses by the extent of the world. And who is there, that considering the superlative magnificence of this thought, would not with good reason cry out, that *if the steeds of the deity were to take a second leap, (6) the world itself would want room for it.*

How grand also and pompous are those descriptions of the combat of the gods! (7)

Heav'n in loud thunders bids the trumpet sound,
And wide beneath them groans the rending ground ||.
Deep

us sometimes thoughtful and sedate, but never to raise our distaste by foul and nauseous representations.

(6) It is highly worthy of remark, how *Longinus* seems here inspir'd with the genius of *Homer*. He not only approves and admires this divine thought of the poet, but imitates, I had almost said, improves and raises it. The space, which *Homer* assigns to every leap of the horses, is equal to that, which the eye will run over, when a spectator is placed upon a lofty eminence, and looks towards the sea, where there is nothing to obstruct the prospect. This is sufficiently great; but *Longinus* has said what is greater than this, for he bounds not the leap by the reach of the fight, but boldly avers, that the whole extent of the world would not afford room enough for two such leaps. Dr. Pearce.

* Hesiod. in Scuto Herc. v. 267. † Iliad. ε. v. 770.

|| Iliad. ε. ver. 388.

(7) *Milton's* description of the fight of angels is well able to stand a parallel with the combat of the gods in *Homer*. His *Venus* and *Mars* make a ludicrous sort of appearance, after their defeat by *Diomed*. The engagement between *Juno* and *Latona* has a little of the air of burlesque. His

Deep in the dismal regions of the dead
 Th' infernal monarch rear'd his horrid head; [lay
 Leap'd from his throne, lest *Neptune's* arm should
 His dark dominions open to the day,
 And pour in light on *Pluto's* drear abodes,
 Abhorr'd by men, and dreadful ev'n to gods *.

Mr. Pope.

What a prospect is here, my friend! (8) The
 earth laid open to its centre; *Tartarus* itself
 dis-

commentators indeed labour heartily in his defence, and discover fine allegories under these fallies of his fancy. This may satisfy them, but is by no means a sufficient excuse for the poet. *Homer's* excellencies are indeed so many and so great, that they easily incline us to grow fond of those few blemishes, which are discernible in his poems, and to contend that he is broad awake, when he is actually nodding. But let us return to *Milton*, and take notice of the following lines:

—— Now storming fury rose
 And clamour, such as heard in heav'n, till now,
 Was never; arms on armour clashing bray'd
 Horrible discord, and the madding wheels
 Of brazen chariots rag'd: dire was the noise
 Of conflict! over head the dismal hiss
 Of fiery darts in flaming volleys flew,
 And flying vaulted either host with fire.
 So under fiery cope together rush'd
 Both battles main, with ruinous assault
 And inextinguishable rage: all Heav'n
 Refounded; and had earth been then, all earth
 Had to her center shook. ——

The thought of "fiery arches being drawn over the armies"
 "mies

disclosed to view; the whole world in commotion, and tottering on its basis! and what is more, Heaven and Hell, things mortal and immortal, all combating together, and sharing the danger of this important battle. But yet, these bold representations, if not allegorically understood, are downright blasphemy, and extravagantly shocking. (9) For *Homer*, in my opinion, when he gives us a detail of the wounds,

“mies by the flight of flaming arrows,” may give us some idea of *Milton*’s lively imagination; as the last thought, which is superlatively great, of the reach of his genius:

—— and had earth been then, all earth
Had to her centre shook.

He seems apprehensive, that the mind of his readers was not stocked enough with ideas, to enable them to form a notion of this battle; and to raise it the more, recalls to their remembrance the time, or that part of infinite duration, in which it was fought, before time was, when this visible creation existed only in the prescience of God.

* *Iliad*. v. ver. 61.

(8) That magnificent description of the combat of the gods, cannot possibly be expressed or displayed in more concise, more clear, or more sublime terms, than *here* in *Longinus*. This is the excellence of a true critic, to be able to discern the excellencies of his author, and to display his own in illustrating them. Dr. *Pearce*.

(9) *Plutarch*, in his treatise *on reading the poets*, is of the same opinion with *Longinus*: “When you read, says he, “in *Homer* of gods thrown out of heaven by one another,

wounds, the seditions, the punishments, imprisonments, tears of the deities, with those evils of every kind, under which they languish, has to the utmost of his power exalted his heroes, who fought at *Troy*, into gods, and degraded his gods into men. Nay, he makes their condition worse than human; for when man is overwhelm'd in misfortunes, death affords a comfortable port, and rescues him from misery. But he represents the infelicity of the gods as everlasting as their nature.

And

“ or of gods wounded by, quarrelling with, and snarling at
 “ one another, you may with reason say,

“ Here had thy fancy glow'd with usual heat,
 “ Thy gods had shone more uniformly great.

(10) The Deity is describ'd, in a thousand passages of Scripture, in greater majesty, pomp, and perfection than that in which *Homer* arrays his gods. The books of *Psalms* and of *Job* abound in such divine descriptions. That particularly in the xviiiith Psalm, ver. 7--10, is inimitably grand:

“ Then the earth shook and trembled, the foundations
 “ also of the hills moved, and were shaken, because he was
 “ wroth. There went up a smoke out of his nostrils, and
 “ fire out of his mouth devoured: coals were kindled at it.
 “ He bowed the Heavens also and came down, and darkness was under his feet. And he rode upon a Cherub,
 “ and did fly, and came flying upon the wings of the
 “ wind.”

So

And how far does he excel those descriptions of the combats of the gods, when he sets a deity in his true light, and paints him in all his majesty, grandeur, and perfection; as in that description of *Neptune*, which has been already applauded by several writers:

(10) Fierce as he past the lofty mountains nod,
 The forests shake, earth trembled as he trode,
 And felt the footsteps of th' immortal god. }
 His whirling wheels the glassy surface sweep;
 Th' enormous monsters rolling o'er the deep,
 Gambol

So again *Psalms* lxxvii. 16--19.

“ The waters saw thee, O God, the waters saw thee,
 “ and were afraid; the depths also were troubled. The
 “ clouds poured out water, the air thundered, and thine
 “ arrows went abroad. The voice of thy thunder was heard
 “ round about; the lightnings shone upon the ground, the
 “ earth was moved and shook withal. Thy way is in the
 “ sea, and thy paths in the great waters, and thy footsteps
 “ are not known.”

And in general, wherever there is any description of the works of omnipotence, or the excellence of the divine Being, the same vein of sublimity is always to be discern'd. I beg the reader to peruse in this view the following *Psalms*, xli, lxviii, lxxvi, xcvi, xcvi, civ, cxiv, cxxxix, cxlviii. as also the iii^d Chapter of *Habakkuk*, and the description of the Son of God in the book of *Revelations*, chap. xix. 11--17.

Copying such sublime images in the poetical parts of Scripture, and heating his imagination with the combat of the gods in *Homer*, has made *Milton* succeed so well in his fight

Gambol around him on the watry way,
 And heavy whales in aukward measures play :
 The sea subsiding spreads a level plain,
 Exults and owns the monarch of the main :
 The parting waves before his courfers fly ;
 The wond'ring waters leave the axle dry *.

Mr. Pope.

So

fight of Angels. If *Homer* deserve such vast encomiums from the critics, for describing *Neptune* with so much pomp and magnificence, how can we sufficiently admire those divine descriptions, which *Milton* gives of the *Messiah*.

He on the wings of Cherub rode sublime
 On the crySTALLIN sky, in saphir thron'd,
 Illustrious far and wide.——
 Before him pow'r divine his way prepar'd ;
 At his command th' up-rooted hills retir'd
 Each to his place, they heard his voice and went
 Obsequious ; Heav'n his wonted face renewed,
 And with fresh flowrets hill and valley smil'd.

* Iliad. γ. ver. 18--27—— || Gen. i. 3.

(11) This divine passage has furnished a handle for many of those, who are willing to be thought critics, to shew their pertness and stupidity at once. Tho' bright as the light of which it speaks, they are blind to its lustre, and will not discern its Sublimity. Some pretend that *Longinus* never saw this passage, tho' he has actually quoted it ; and that he never read *Moses*, tho' he has left so candid an acknowledgment of his merit. In such company, some, no doubt, will be surpris'd to find the names of *Huët* and *Le Clerc*. They have examined, taken to pieces, and sifted it as long as they were able, yet still they cannot find it sublime. It is simple, say they, and therefore not grand.
 They

(11) So likewise the *Jewish* Legislator, no ordinary person, having conceiv'd a just idea of the power of God, has nobly express'd it in the beginning of his Law ||. " And God said, " — *What?* — Let there be light, and " there was light. Let the earth be, and the " earth was."

I

They have tried it by a law of *Horace* misunderstood, and therefore condemn it.

Boileau undertook its defence, and has gallantly performed it. He shews them, that *Simplicity* of expression is so far from being oppos'd to *Sublimity*, that it is frequently the cause and foundation of it (and indeed there is not a page in Scripture, which abounds not with instances to strengthen this remark.) *Horace's* law, that a *beginning* should be *unadorned*, does not by any means forbid it to be *grand*, since *Grandeur* consists not in ornament and dress. He then shews at large, that whatever noble and majestic expression, elevation of thought, and importance of event can contribute to *Sublimity*, may be found united in *this* passage. Whoever has the curiosity to see the particulars of this dispute, may find it in the edition of *Boileau's* works, in four Volumes 12°.

It is however remarkable, that tho' Monsieur *Huet* will not allow the *Sublimity* of this passage in *Moses*, yet he extols the following in the xxxiii d *Psalms*: " For he spake, " and it was done; he commanded, and it stood fast."

There is a particularity in the manner of quoting *this* passage by *Longinus*, which I think has hitherto escaped observation. " God said—*What?*—Let there be light, &c." That *Interrogation* between the narrative part and the words of the Almighty himself, carries with it an air of reverence and veneration. It seems designed to awaken the reader,
and

I hope my friend will not think me tedious, if I add another quotation from the Poet, in regard to his Mortals; that you may see, how he accustoms us to mount along with him to heroic grandeur. A thick and impenetrable cloud of darkness had on a sudden enveloped the *Grecian* army, and suspended the battle. *Ajax*, perplex'd what course to take, prays thus †,

Accept a warrior's pray'r, eternal *Jove*;
This cloud of darkness from the *Greeks* remove;
Give us but light, and let us see our foes,
We'll bravely fall, tho' *Jove* himself oppose.

The sentiments of *Ajax* are here *pathetically* express'd: it is *Ajax* himself. He begs not for life: a request like that would be beneath a hero. But because in that darkness he could display his valour in no illustrious exploit, and his great heart was unable to
brook

and raise his awful attention to the voice of the great Creator.

Instances of *this* majestic simplicity and unaffected grandeur, are to be met with in great plenty through the sacred writings. Such as St. *John* xi. 43. "Lazarus, come forth." St. *Matt.* viii. 3. "Lord, if thou wilt, thou canst make me clean. — I will, be thou clean. And St. *Mark* iv. 39. where Christ hushes the tumultuous sea into a calm,
with,

brook a sluggish inactivity in the field of action, he only prays for light, not doubting to crown his fall with some notable performance, tho' *Jove himself* should oppose his efforts. Here *Homer*, like a brisk and favourable gale, renews and swells the fury of the battle; he is as warm and impetuous as his heroes are, or (as he says of *Hector*)

With such a furious rage his steps advance,
As when the god of battles shakes his lance,
Or baleful flames on some thick forest cast,
Swift marching lay the wooded mountain waste:
Around his mouth a foamy moisture stands*.

Yet *Homer* himself shews in the *Odysssey* (what I am going to add is necessary on several accounts) that when a great genius is in decline, a fondness for the *fabulous* clings fast to age. Many arguments may be brought to prove, that *this* poem was written after the
Iliad,

with, "Peace (*or rather*, be silent) be still." The waters (says a critic, *Sacred Classics*, p. 325.) heard that voice, which commanded universal nature into being. They sunk at his command, who has the sole privilege of saying to that unruly element, "Hitherto shalt thou pass, and no farther: "Here shall thy proud waves be stopped."

† *Iliad*. p. ver. 645.

* *Iliad*. o. ver. 605.

Iliad, but this especially, that in the *Odysssey* he has occasionally mention'd the sequel of those calamities, which began at *Troy*, as so many episodes of that fatal war; and that he introduces those terrible dangers and horrid disasters, as formerly undergone by his heroes. For in reality, the *Odysssey* is no more than the epilogue of the *Iliad*.

There warlike *Ajax*, there *Achilles* lies,
Patroclus there, a man divinely wise;
 There too my dearest son *.

It

* *Odyss.* γ. ver. 109.

(12) Never did any criticism equal, much less exceed, this of *Longinus* in Sublimity. He gives his opinion, that *Homer's Odysssey*, being the work of his old age, and written in the decline of his life, and in every respect equal to the *Iliad*, except in violence and impetuosity, may be resembled to the setting-sun, whose grandeur continues the same, tho' its rays retain not the same fervent heat. Let us here take a view of *Longinus*, whilst he points out the beauties of the best writers, and at the same time his own. Equal himself to the most celebrated authors, he gives them the eulogies due to their merit. He not only judges his predecessors by the true laws and standard of good-writing, but leaves posterity in himself a model and pattern of genius and judgment.

Dr. Pearce.

This fine comparison of *Homer* to the Sun, is certainly an honour to Poet and Critic. It is a fine resemblance, great, beautiful, and just. He describes *Homer* in the same elevation of thought, as *Homer* himself would have set off his heroes. Fine genius will shew its spirit, and in every age and climate display its natural inherent vigour. This
 remark

It proceeds, I suppose, from the same reason, that having wrote the *Iliad* in the youth and vigour of his genius, he has furnish'd it with continued scenes of action and combat; whereas, the greatest part of the *Odysssey* is spent in narration, the delight of old-age. (12) So that, in the *Odysssey*, *Homer* may with justice be resembled to the setting-sun, whose grandeur still remains, without the meridian heat of his beams. The stile is not so grand and majestic as that of the *Iliad*; the Sublimity

not

remark will, I hope, be a proper introduction to the following lines of *Milton*, where Grandeur, impaired and in decay, is described by an allusion to the Sun in eclipse, by which our ideas are wonderfully raised to a conception of what it was in all its glory.

————— he, above the rest
 In shape and gesture proudly eminent,
 Stood like a tow'r: his form not yet had lost
 All her original brightness, nor appear'd
 Less than Arch-angel ruin'd, and th' excess
 Of glory obscur'd: As when the Sun new-ris'n
 Looks thro' the horizontal misty air,
 Shorn of his beams; or from behind the Moon,
 In dim eclipse, disastrous twilight sheds
 On half the nations, and with fear of change
 Perplexes monarchs; darken'd so, yet shone
 Above them all th' Arch-angel. ———

That horrible grandeur, in which *Milton* arrays his devils throughout his poem, is an honourable proof of the stretch of his invention, and the solidity of his judgment. *Tasso*, in
 his

not continued with so much spirit, nor so uniformly noble ; the tides of passion flow not along with so much profusion, nor do they hurry away the reader in so rapid a current. There is not the same volubility and quick variation of the phrase ; nor is the work embellished with so many strong and expressive images. Yet like the ocean, whose very shores when deserted by the tide, mark out how wide it sometimes flows, so *Homer's* genius, when ebbing into all those fabulous and incredible ramblings of *Ulysses*, shews plainly how *sublime* it once had been. Not that I am forgetful of those storms, which are described in so terrible a manner, in several parts of the *Odyssey* ; of *Ulysses's* adventures with the *Cyclop*, and some other instances of the
true

his 4th *Canto*, has opened a council of devils, but his description of them is frivolous and puerile, favouring too much of old womens tales, and the fantastic dreams of ignorance. He makes some of them walk upon the feet of beasts, and dresses out their resemblance of a human head with twisting serpents instead of hair, horns sprout upon their foreheads, and after them they drag an immense length of a tail. It is true, when he makes his *Pluto* speak (for he has made use of the old poetical names) he supports his character with a deal of spirit, and puts such words and sentiments into his mouth as are properly diabolical. His Devil
talks

true *Sublime*. No; I am speaking indeed of old-age, but 'tis the old-age of *Homer*. However it is evident from the whole series of the *Odysssey*, that there is far more narration in it, than action.

I have digressed thus far, merely for the sake of shewing, that, in the decline of their vigour, the greatest genius's are apt to turn aside unto *trifles*. Those stories of shutting up the winds in a bag; of the men in *Circe's* island metamorphos'd into swine, whom (13) *Zoilus* calls, *little squeaking pigs*; of *Jupiter's* being nursed by the doves like one of their young; of *Ulysses* in a wreck, when he took no sustenance for ten days; and those incredible absurdities concerning the death of the suitors: all these are undeniable instances of this

talks somewhat like *Milton's*; but looks not with half that horrible pomp, that height of obscured glory.

(13) *Zoilus*.] The most infamous name of a certain author of *Thracian* extraction, who wrote a treatise against the *Iliad* and *Odysssey* of *Homer*, and intitled it, *Homer's Reprimand*: which so exasperated the people of that age that they put the author to death, and sacrificed him as it were to the injured genius of *Homer*. His enterprise was certainly too daring, his punishment undoubtedly too severe.

Dr. Pearce.

this in the *Odyſſey*. (14) Dreams indeed they are, but ſuch as even *Jove* might dream.

Accept, my friend, in further excuſe of this digreſſion, my deſire of convincing you, that a decreaſe of the *Pathetic* in great orators and poets often ends in the (15) *moral* kind of writing. Thus the *Odyſſey* furniſhing us with rules of morality, drawn from that courſe of life, which the ſuitors lead in the palace of *Ulyſſes*, has in ſome degree the air of a *Comedy*, where the various manners of men are ingeniouſly and faithfully deſcribed.

S E C-

(14) After *Longinus* had thus ſummed up the imperfections of *Homer*, one might imagine, from the uſual bitterneſs of critics, that a heavy cenſure would immediately follow. But the *true* Critic knows how to pardon, to excuſe, and to extenuate. Such conduct is uncommon, but juſt. We ſee by it at once the worth of the author, and the candor of the judge. With perſons of ſo generous a bent, *his Tranſlator* has fared as well as *Homer*. Mr. *Pope's* “ faults (in that performance) are the faults of a man, but “ his beauties are the beauties of an angel.”

Eſſay on the Odyſſey.

(15) The word *moral* does not fully give the idea of the original word *ἠθικός*, but our language will not furniſh any other that comes ſo near it. The meaning of the paſſage is, that great authors in the youth and fire of their genius, abound chiefly in ſuch paſſions, as are ſtrong and vehement; but in their old-age and decline, they betake themſelves to ſuch, as are mild, peaceable, and ſedate. At firſt they endeavour to move, to warm, to tranſport; but afterwards to amuſe,

SECTION X.

LET us consider next, whether we cannot find out some other means, to infuse *Sublimity* into our writings. Now, as there are no subjects, which are not attended by some adherent *Circumstances*, an accurate and judicious choice of the most suitable of these *Circumstances*, and an ingenious and skilful connexion of them into one body, must necessarily produce the Sublime. For what by the judicious choice,

amuse, delight, and persuade. In youth, they strike at the imagination; in age, they speak more to our reason. For tho' the passions are the same in their nature, yet, at different ages, they differ in degree. *Love*, for instance, is a violent, hot, and impetuous passion; *Esteem* is a sedate, and cool, and peaceable affection of the mind. The youthful fits and transports of the *former*, in progress of time, subside and settle in the *latter*. So a *Storm* is different from a *Gale*, tho' both are wind. Hence it is, that bold scenes of action, dreadful alarms, affecting images of terror, and such violent turns of passion, as require a stretch of fancy to express or to conceive, employ the vigour and maturity of youth, in which consists the nature of the Pathetic; but amusing narrations, calm descriptions, delightful landships, and more even and peaceable affections, are agreeable in the ebb of life, and therefore more frequently attempted, and more successfully expressed by a declining genius. This is the *moral* kind of writing here mentioned, and by these particulars is *Homer's Odyssey* distinguished from his *Iliad*. The *πᾶθος*

choice, and what by the skilful connexion, they cannot but very much affect the imagination.

Sappho is an instance of this, who having observ'd the anxieties and tortures inseparable to jealous love, has collected and displayed them all with the most lively exactness. But in what particular has she shewn her excellence? In selecting those *circumstances*, which suit best with her subject, and afterwards connecting them together with so much art.

Blest as th' immortal gods is he,
The youth who fondly sits by thee,
And hears, and sees thee all the while
Softly speak, and sweetly smile.

'Twas

and ἡδὸς so frequently used, and so important in the *Greek* critics, are fully explained by *Quintilian*, in the sixth book of his *Institut. Orat.*

(1) There is a *line* at the end of this Ode of *Sappho* in the original, which is taken no notice of in the translation, because the sense is complete without it, and if admitted, it would throw confusion on the whole.

The title of this Ode in *Ursinus* in the fragments of *Sappho*, is, *To the beloved fair*; and it is the *right*. For *Plutarch* (to omit the testimonies of many others) in his *Eroticon*, has these words: "The beautiful *Sappho* says, that at "sight of her beloved fair, her voice was suppressed, &c." Besides, *Strabo* and *Athenæus* tell us, that the name of this fair one was *Dorica*, and that she was loved by *Charaxus*,
Sappho's

'Twas this depriv'd my soul of rest,
And rais'd such tumults in my breast;
For while I gaz'd, in transport tost,
My breath was gone, my voice was lost.

My bosom glow'd; the subtle flame
Ran quick thro' all my vital frame;
O'er my dim eyes a darkness hung;
My ears with hollow murmurs rung.

In dewy damps my limbs were chill'd;
My blood with gentle horrors thrill'd;
My feeble pulse forgot to play,
I fainted, sunk, and dy'd away (1). *Philips.*

Are you not amaz'd, my friend, to find
how in the same moment she is at a loss for
her

Sappho's brother. Let us then suppose that this *Dorica*,
Sappho's infamous paramour, receives the addresses of *Charaxus*, and admits him into her company as her lover. This very moment *Sappho* unexpectedly enters, and struck at what she sees, feels tormenting emotions. In this *Ode* therefore, she endeavours to express that wrath, jealousy, and anguish, which distracted her with such variety of torture. *This* in my opinion is the subject of the *Ode*. And whoever joins in my sentiments, cannot but disapprove the following verses in the *French* translation by *Boileau*:

— dans les doux transports ou s'egare mon ame :

And,

je tombe dans des douces langueurs.

her soul, her body, her ears, her tongue, her eyes, her colour, all of them as much absent from

The word *doux* will in no wise express the rage and distraction of *Sappho's* mind. It is always used in a contrary sense. *Catullus* has translated this Ode almost verbally, and *Lucretius* has imitated it in his third book. Dr. *Pearce*.

The *English* translation I have borrowed from the *Spectator*, N^o 229. It was done by Mr. *Philips*, and has been very much applauded, tho' the following line,

For while I gaz'd, in transport tost,
and this,

My blood with gentle horrors thrill'd,

will be liable to the same censure with *Boileau's* *douces langueurs*.

A critique on this ode may be seen in the same *Spectator*. It has been admired in all ages, and besides the imitation of it by *Catullus*, and *Lucretius*, a great resemblance of it is easily perceivable in *Horace's* Ode to *Lydia*, l. 1. o. 13. and in *Virgil's* *Æneid*, lib. 4.

Longinus attributes its beauty, to the judicious choice of those circumstances, which are the constant, tho' surprising attendants upon love. It is certainly a passion, that has more prevalent sensations of pleasure and pain, and affects the mind with a greater diversity of impressions, than any other.

Love is a smoke, rais'd with the fume of sight;
Being purg'd, a fire sparkling in lovers eyes:
Being vex'd, a sea nourish'd with lovers tears:
What is it else? a madness most discreet,
A choaking gall, and a preserving sweet.

Shakespear in *Romeo and Juliet*.

The

from her, as if they had never belonged to her? And what contrary effects does she feel to-

The qualities of love are certainly very proper for the management of a good poet. It is a subject on which many may shine in different lights, yet keep clear of all that whining and rant, with which the stage is continually pestered. The ancients have scarcely meddled with it in any of their tragedies. *Shakespear* has shewn it, in almost all its degrees, by different characters in one or other of his plays. *Otway* has wrought it up finely in the *Orphan*, to raise our pity. *Dryden* expresses its thoughtless violence very well, in his *All for Love*. Mr. *Addison* has painted it both successful and unfortunate, with the highest judgment, in his *Cato*.

But *Adam* and *Eve*, in *Milton*, are the finest picture of conjugal love, that ever was drawn. In *them* it is true warmth of affection, without the violence or fury of passion; a sweet and reasonable tenderness, without any cloying or insipid fondness. In its serenity and sun-shine, it is noble, amiable, endearing, and innocent. When it jars and goes out of tune, as on some occasions it will, there is anger and resentment. *He* is gloomy, *she* complains and weeps, yet love has still its force. *Eve* knows how to submit, and *Adam* to forgive. We are pleased that they have quarrelled, when we see the agreeable manner, in which they are reconciled. They have enjoyed Prosperity, and will share Adversity together. And the last scene, in which we behold this unfortunate couple is when,

They hand in hand with wandring steps and slow
Thro' *Eden* take their solitary way.

Tasso in his *Gierusalemme liberata* has lost no opportunity of embellishing his poem with some incidents of this passion. He even breaks in upon the rules of Epic, by introducing

together? She *glows*, she *chills*, she *raves*, she *reasons*; now she is in *tumults*, and now she is *dying away*. In a word, she seems not to be attacked by one alone, but by a combination of the most violent passions.

All the symptoms of this kind are true effects of jealous love; but the excellence of this Ode, as I observed before, consists in the judicious choice and connexion of the most notable *circumstances*. And it proceeds from his due application of the most formidable incidents, that the Poet excels so much in describing tempests. (2) The author of the poem on the *Armaspians* doubts not but these lines are great and full of terror.

Ye pow'rs, what madness! How on ships so frail
(Tremendous thought!) can thoughtless mortals
fail? For

the episode of *Olindo* and *Sopronia* in his 2d *Canto*: for they never appear again in the poem, and have no share in the action of it. Two of his great personages are a *Husband* and *Wife*, who fight always side by side, and die together. The power, the allurements, the tyranny of beauty is amply displayed in the coquettish character of *Armida*, in the 4th *Canto*. He indeed always shews the effects of the passion in true colours; but then he does more, he refines and plays upon them with fine-spun conceits. He flourishes like *Ovid* on every little incident, and recalls our attention from the poem, to take notice of the poet's wit. This might be writing in the *Italian* taste, but it is not nature. *Homer* was above it, in his fine characters of *Hector* and
Andro-

For stormy seas they quit the pleasing plain,
 Plant woods in waves, and dwell amidst the main.
 Far o'er the deep (a trackless path) they go,
 And wander oceans in pursuit of woe.
 No ease their hearts, no rest their eyes can find,
 On heav'n their looks, and on the waves their
 mind;

Sunk are their spirits, while their arms they rear,
 And gods are wearied with their fruitless pray'r.

Mr. Pope.

Every impartial reader will discern that these lines are florid more than terrible. But how does *Homer* raise a description, to mention only one example amongst a thousand!

— (3) He bursts upon them all:

Bursts as a wave that from the cloud impends,
 And swell'd with tempests on the ship descends;

White

Andromache, Ulysses and Penelope. The judicious *Virgil* has rejected it, in his natural picture of *Dido*. *Milton* has followed and improved upon his great masters, with dignity and judgment.

(2) *Aristæus* the *Proconnesian* is said to have wrote a poem, call'd *Ἀειδομένηα*, or, of the affairs of the *Arimaspians*, a *Scythian* people, situated far from any sea. The lines here quoted seem to be spoken by an *Arimaspian*, wondering how men dare trust themselves in ships, and endeavouring to describe the seamen in the extremities of a storm.

Dr. Pearce.

(3) There is a description of a tempest in the cviith *Psalms*, which runs in a very high vein of Sublimity, and
 has

White are the decks with foam; the winds aloud
Howl o'er the masts, and sing thro' ev'ry shroud:
Pale, trembling, tir'd the sailors freeze with fears,
And instant death on ev'ry wave appears *.

Mr. Pope.

Aratus

has more spirit in it than the applauded descriptions in the authors of antiquity; because when the storm is in all its rage, and the danger become extreme, almighty Power is introduced to calm at once the roaring main, and give preservation to the miserable distressed. It ends in that fervency of devotion, which such grand occurrences are fitted to raise in the minds of the thoughtful.

“ He commandeth and raiseth the stormy wind, which
“ lifteth up the waves thereof. They mount up to heaven,
“ they go down again to the depths; their soul is melted
“ away because of trouble. They reel to and fro like a
“ drunken man, and are at their wits-end. Then they cry
“ unto the Lord in their trouble, and he bringeth them out
“ of their distresses. He maketh the storm a calm, so that
“ the waves thereof are still. Then are they glad, because
“ they be quiet; so he bringeth them unto their desired
“ haven. Oh that men would praise the Lord for his
“ goodness, and for his wonderful works to the children of
“ men!”

Shakespear has, with inimitable art, made use of a storm in his tragedy of *King Lear*, and continued it through seven scenes. In reading it, one sees the piteous condition of those who are expos'd to it in open air; one almost hears the wind and thunder, and beholds the flashes of lightning. The anger, fury, and passionate exclamations of *Lear* himself seem to rival the storm, which is as outrageous in his breast, inflamed and ulcerated by the barbarities of his daughters, as in the elements themselves. We view him

Con-

Aratus has attempted a refinement upon the last thought, and turned it thus,

A slender plank preserves them from their fate †.
But instead of increasing the terror, he only
lessens

Contending with the fretful elements,
Bids the wind blow the earth into the sea,
Or swell the curled waters 'bove the main,
That things might change, or cease: tears his white hair,
Which the impetuous blasts with eyeless rage
Catch in their fury——

We afterwards see the distressed old man exposed to all the inclemencies of the weather; nature itself in hurry and disorder, but he as violent and boisterous as the storm.

Rumble thy belly-full, spit fire, spout rain;
Nor rain, wind, thunder, fire are my daughters;
I tax not you, ye elements.——

And immediately after,

—— Let the great gods,
That keep this dreadful thund'ring o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes
Unwhipt of justice. Hide thee, thou bloody hand,
Thou perjur'd, and thou simular man of virtue,
That art incestuous: caitiff, shake to pieces,
That under covert and convenient seeming
Hast practis'd on man's life. Close pent-up guilts,
Rive your concealing continents, and ask
These dreadful summoners grace——

The

* *Iliad*. *o.* ver. 624.

† *Arati Phænomen.* ver. 299.

lessens and refines it away; and besides, he sets a bound to the impending danger, by saying, "a plank preserves them," thus banishing their despair. But the Poet is so far from confining the danger of his sailors, that he paints them in a most desperate situation, while they are only not swallow'd up in every wave, and have death before their eyes as fast as they escape it. (4) Nay more, the danger is discerned in the

The storm still continues, and the poor old man is forced along the open heath, to take shelter in a wretched hovel. There the poet has laid new incidents, to stamp fresh terror on the imagination, by lodging *Edgar* in it before them. The passions of the old king are so turbulent, that he will not be persuaded to take any refuge. When honest *Kent* intreats him to go in, he cries,

Prithee go in thyself, seek thy own ease;
 This tempest will not give me leave to ponder
 On things would hurt me more ——
 Nay, get thee in; I'll pray, and then I'll sleep ——
 Poor naked wretches, wheresoe'er you are,
 That 'bide the pelting of this pitiless storm!
 How shall your houseless heads, and unfed sides,
 Your loop'd and window'd raggedness, defend you
 From seasons such as these? — Oh! I have ta'en
 Too little care of this! Take physic, pomp,
 Expose thyself to feel what wretches feel,
 That thou mayst shake the superflux to them,
 And shew the heav'ns more just. ——

The miseries and disorders of *Lear* and *Edgar* are then painted with such judicious horror, that every imagination must

the very hurry and confusion of the words; the verses are tofs'd up and down with the ship, the harshness and jarring of the syllables give us a lively image of the storm, and the whole description is in itself a terrible and furious tempest.

It is by the same method, that *Archilochus* has succeeded so well in describing a wreck; and *Demosthenes*, where he relates * the confusions

must be strongly affected by such tempests in reason and nature. I have quoted those passages, which have the moral reflexions in them, since they add solemnity to the terror, and alarm at once a variety of passions.

(4) *Nay more the danger, &c.*—] I have given this sentence such a turn, as I thought would be most suitable to our language, and have omitted the following words, which occur in the original: “ Besides, he has forcibly united some “ prepositions that are naturally averse to union, and heaped “ them one upon another, ὅπ' ἐκ θανάτου. By this means, “ the danger is discern'd,” &c.

The beauty *Longinus* here commends in *Homer* of making the words correspond with the sense, is one of the most excellent, that can be found in composition. The many and refined observations of this nature in *Dionysius* of *Halicarnassus*, are an evidence, how exceedingly fond the ancients were of it. There should be a stile of sound as well as of words, but such a stile depends on a great command of language, and a musical ear. We see a great deal of it in *Milton*, but in *Mr. Pope* it appears to perfection. It would be folly to quote examples, since they can possibly escape none who can read and hear.

* Orat. de Coronâ.

(5) The

fusions at *Athens*, upon arrival of ill news.
 (5) “ It was (*says he*) in the evening, &c.” If I may speak by a figure, they review’d the forces of their subjects, and cull’d out the flower of them, with this caution, not to place any mean, or indecent, or coarse expression in so choice a body. For such expressions are like mere patches, or unsightly bits of matter, which in this edifice of grandeur entirely confound the fine proportions, mar the symmetry, and deform the beauty of the whole.

S E C-

(5) The whole passage in *Demosthenes*’s oration runs thus :

“ It was evening when a courier brought the news to
 “ the magistrates of the surprisal of *Elatea*. Immediately
 “ they arose, tho’ in the midst of their repast. Some of
 “ them hurried away to the *Forum*, and driving the trades-
 “ men out, set fire to their shops. Others fled to advertise
 “ the commanders of the army of the news, and to summon the public herald. The whole city was full of tumult. On the morrow, by break of day, the magistrates
 “ convene the senate. You, gentlemen, obey’d the summons. Before the public council proceeded to debate, the
 “ people took their seats above. When the senate were
 “ come in, the magistrates laid open the reasons of their
 “ meeting, and produced the courier. He confirmed their
 “ report. The herald demanded aloud, *who would harangue?*
 “ No body rose up. The herald repeated the question several
 “ times. In vain : No body rose up ; no body harangued ;
 “ tho’ all the commanders of the army were there, tho’
 “ the orators were present, tho’ the common voice of our
 “ country joined in the petition, and demanded an oration
 “ for the public safety.”

(1) *Lucan*

SECTION XI.

THERE is another virtue bearing great affinity to the former, which they call *Amplification*; whenever (the topics, on which we write or debate, admitting of several beginnings, and several pauses in the periods) the great incidents, heaped one upon another, ascend by a continued gradation to a summit of grandeur (1). Now this may be done to enoble

(1) *Lucan* has put a very grand *Amplification* in the mouth of *Cato*:

Estne dei sedes, nisi terra, & pontus, & aer,
Et cœlum, & virtus? Superos quid quærimus ultra?
Jupiter est, quodcunque vides, quocunque movebis.

There is a very beautiful one in archbishop *Tillotson's* 12th sermon.

“ 'Tis pleasant to be virtuous and good, because that is
“ to excel many others: 'Tis pleasant to grow better, be-
“ cause that is to excel ourselves: Nay, 'tis pleasant even to
“ mortify and subdue our lusts, because that is victory: 'Tis
“ pleasant to command our appetites and passions, and to
“ keep them in due order, within the bounds of reason and
“ religion, because this is empire.”

But no author *amplifies* in so noble a manner as *St. Paul*. He rises gradually from Earth to Heaven, from mortal Man to God himself. “ For all things are yours, whether Paul,
“ or Apollos, or Cephas, or the world, or life, or death, or
“ things present, or things to come: all are yours; and ye
“ are Christ's, and Christ is God's.” 1 Cor. iii. 21, 22.
See also Rom. viii. 29, 30. and 38, 39.

(1) *To*

enoble what is familiar, to aggravate what is wrong, to increase the strength of arguments, to set actions in their true light, or skilfully to manage a passion, and a thousand ways besides. But the orator must never forget this maxim, that in things however *amplified*, there cannot be perfection, without a sentiment which is truly *sublime*, unless when we are to move compassion, or to make things appear as vile and contemptible. But in all other methods of *Amplification*, if you take away the *sublime* meaning, you separate as it were the soul from the body. For no sooner are they deprived of this necessary support, but they grow dull and languid, lose all their vigour and nerves.

What I have said *now* differs from what went immediately *before*. My design was then to shew, how much a judicious choice and an artful connexion of proper incidents heighten a subject. But in what manner this sort of *Sublimity* differs from *Amplification*, will soon appear, by exactly defining the true notion of the latter.

SECTION XII.

I CAN by no means approve of the definition, which writers of rhetoric give of *Amplification*. *Amplification* (say they) is a form of words aggrandizing the subject. Now this definition may equally serve for the *Sublime*, the *Pathetic*, and the application of *tropes*, for *these* also invest discourse with peculiar airs of grandeur. In my opinion, *they* differ in these respects: *Sublimity* consists in loftiness, but *Amplification* in number; whence the *former* is often visible in one single thought; the *other* cannot be discerned, but in a series and chain of thoughts rising one upon another.

“ *Amplification* therefore (to give an exact
 “ idea of it) is such a full and complete
 “ connexion of all the particular circum-
 “ stances inherent in the things themselves,
 “ as gives them additional strength, by dwell-
 “ ing some time upon, and progressively
 “ heightning a particular point.” It differs
 from *Proof* in a material article, since the
 end of a *Proof* is to establish the matter in
 debate * * * * *

[*The remainder of the author's remarks on Amplification is lost. What comes next is imperfect, but it is evident from what follows, that Longinus is drawing a parallel between Plato and Demosthenes.*] * * * * *

(*Plato*) may be compared to the ocean, whose waters, when hurried on by the tide, overflow their ordinary bounds, and are diffused into a vast extent. And in my opinion this is the cause, that the orator (*Demosthenes*) striking with more powerful might at the passions, is inflamed with fervent vehemence, and passionate ardour; whilst *Plato* always grave, sedate, and majestic, tho' he never was cold or flat, yet fell vastly short of the impetuous thundering of the other.

And it is in the same points, my dear *Terentianus*, that *Cicero* and *Demosthenes* (if we *Grecians* may be admitted to speak our opinions) differ in the *Sublime*. The one is at the same time grand and concise, the other grand and diffusive. Our *Demosthenes*, uttering every sentence with such force, precipitation, strength, and vehemence, that it seems to be all fire, and bears down every thing before it, may justly be resembled to a thunderbolt or
an

(1) *To leave this digression.*] These words refer to what
Lon-

an hurricane. But *Cicero*, like a wide conflagration, devours and spreads on all sides; his flames are numerous, and their heat is lasting; they break out at different times in different quarters, and are nourished up to a raging violence by successive additions of proper fuel. I must not however pretend to judge in this case so well as you. But the true season of applying so forcible and intense a *Sublime*, as that of *Demosthenes*, is, in the strong efforts of discourse, in vehement attacks upon the passions, and whenever the audience are to be struck at once, and thrown into consternation. And recourse must be had to such diffusive eloquence, as that of *Cicero*, when they are to be sooth'd and brought over by gentle and soft insinuation. Besides, this diffuse kind of eloquence is most proper for all familiar topics, for perorations, digressions, for easy narrations or pompous amusements, for history, for short accounts of the operations of nature, and many other sorts.

SECTION XIII.

(1) TO leave this digression. Tho' *Plato's* style particularly excels in smoothness, and an easy

Longinus had said of *Plato* in that part of the preceding section,

easy and peaceable flow of the words, yet neither does it want an elevation and grandeur (2): and of this you cannot be ignorant, as you have read the following passage in his *Republic* *. “ Those wretches (says he) who
 “ never have experienced the sweets of wisdom and virtue, but spend all their time
 “ in revels and debauches, sink downwards
 “ day after day, and make their whole life
 “ one continued series of errors. They never
 “ have the courage to lift the eye upwards
 “ towards truth, they never felt any the least
 “ inclination to it. They taste no real or substantial pleasure, but resembling so many
 brutes,

tion, which is now almost wholly lost: and from hence it is abundantly evident, that the person, whom he had there compared with the orator, was *Plato*. Dr. *Pearce*.

(2) That archbishop *Tillotson* was possessed in an eminent degree of the same sweetness, fluency of style, and elevated sense, which are so much admired in *Plato*, can be denied by none, who are versed in the writings of that author. The following passage, on much the same subject as the instance here quoted by our Critic from *Plato*, may be of service in strengthening this assertion. He is speaking of persons deeply plunged in sin.

“ If consideration, says he, happen to take them at any
 “ advantage, and they are so hard prest by it, that they
 “ cannot escape the sight of their own condition, yet they
 “ find themselves so miserably entangled and hampered in
 “ an evil course, and bound so fast in chains of their own
 “ wickedness, that they know not how to get loose. Sin is
 “ the

“ brutes, with eyes always fix’d on the earth,
 “ and intent upon their loaden tables, they pam-
 “ per themselves up in luxury and excess. So
 “ that hurried on by their voracious and in-
 “ satiable appetites, they are continually run-
 “ ning and kicking at one another with hoofs
 “ and horns of steel, and are embrued in per-
 “ petual slaughter.”

This excellent writer, if we can but resolve to follow his guidance, opens here before us another path, besides those already mention’d, which will carry to the true *Sublime*. — And what is this *path*? — Why, an imitation and emulation of the greatest orators and poets that

“ the saddest slavery in the world; it breaks and sinks
 “ mens spirits, and makes them so base and servile, that
 “ they have not the courage to rescue themselves. No sort
 “ of slaves are so poor-spirited, as they that are in bondage
 “ to their lusts. Their power is gone; or if they have any
 “ left, they have not the heart to make use of it. And
 “ tho’ they see and feel their misery, yet they chuse rather
 “ to sit down in it, and tamely to submit to it, than to
 “ make any resolute attempts for their liberty.” And after-
 wards — “ Blind and miserable men! that in despite of
 “ all the merciful warnings of God’s word and providence,
 “ will run themselves into this desperate state, and never
 “ think of returning to a better mind, till their retreat is
 “ difficult, almost to an impossibility.” 29th Sermon 1st
 Vol. *Folio*.

* Plato, l. 9. de Rep. p. 586. edit. Steph.

that ever flourished. And let this, my friend, be our ambition ; be this the fix'd and lasting scope of all our labours.

For hence it is, that numbers of imitators are ravish'd and transported by a spirit not their own, (3) like the *Pythian* Priestesses, when she approaches the sacred tripod. There is, if fame speaks true, a chasm in the earth, *from whence exhale divine evaporations*, which impregnate her on a sudden with the inspiration of her god, and cause in her the utterance of oracles and predictions. So, from the sublime spirit of the ancients, there arise some fine effluvia, like vapours from the sacred vents, which work themselves insensibly into the breasts of imitators, and fill those, who naturally are not of a tow'ring genius, with the lofty ideas

(3) This parallel or comparison drawn between the *Pythian* priestesses of *Apollo*, and imitators of the best authors, is happily invented, and quite complete. Nothing can be more beautiful, more analogous, more expressive. It was the custom for the *Pythian* to sit on the tripod, till she was rapt into divine phrenzy by the operation of effluvia issuing out of the clefts of the earth. In the same manner, says *Longinus*, they who imitate the best writers, seem to be inspired by those whom they imitate, and to be actuated by their sublime spirit. In this comparison, those divine writers are set on a level almost with the gods; they have equal power attributed to them, with the deity presiding over oracles,

ideas and fire of others. Was *Herodotus* alone the constant imitator of *Homer*? No: (4) *Stesichorus* and *Archilochus* imitated him more than *Herodotus*; but *Plato* more than all of them; who, from the copious *Homeric* fountain, has drawn a thousand rivulets to cherish and improve his own productions. Perhaps there might be a necessity of my producing some examples of this, had not *Ammonius* done it to my hand.

Nor is such proceeding to be look'd upon as plagiarism, but, in methods consistent with the nicest honour, an imitation of the finest pieces, or copying out those bright originals. Neither do I think, that *Plato* would have so much embellished his philosophical tenets with the florid expressions of poetry, (5) had he not been

cles, and the effect of their operations on their imitators is honoured with the title of a divine spirit. Dr. Pearce.

(4) *Stesichorus*, a noble poet, inventor of the *Lyric Chorus*, was born, according to *Suidas*, in the 37th *Olympiad*. *Quintilian Instit. Orat.* l. x. c. 1. says thus of him: "If he had kept in due bounds, he seems to have been able to come the nearest to a rivalry with *Homer*." *Idem*.

(5) *Plato* in his younger days had an inclination to poetry, and made some attempts in tragedy and epic, but finding them unable to bear a parallel with the verses of *Homer*, he threw them into the fire, and abjured that sort of writing, in which he was convinced he must always remain an in-

been ambitious of entering the lists, like a youthful champion, and ardently contending for the prize with *Homer*, who had a long time engross'd the admiration of the world. The attack was perhaps too rash, the opposition perhaps had too much the air of enmity, but yet it could not fail of some advantage ; for, as *Hesiod* says *,

Such brave contention works the good of men.

A greater prize than the glory and renown of the ancients can never be contended for, where victory crowns with never-dying applause ; when even a defeat, in such a competition, is attended with honour.

SECTION XIV.

IF ever therefore we are engaged in a work, which requires a grandeur of style and exalted
fenti-

ferior : However the style of his prose has a poetical sweetness, majesty, and elevation. Tho' he despaired of equalling *Homer* in his own way, yet he has nobly succeeded in another, and is justly esteemed the *Homer* of philosophers. *Cicero* was so great an admirer of him, that he said, " If *Jupiter* conversed with men, he would talk in the language of *Plato*." It was a common report, in the age he lived, that bees dropt honey on his lips, as he lay in the cradle. And it is said, that, the night before he was placed
under

sentiments, would it not *then* be of use to raise in ourselves such reflexions as *these*? — How in this case would *Homer*, or *Plato*, or *Demosthenes*, have raised their thoughts? Or if it be historical, — How would *Thucydides*? For *these* celebrated persons, being proposed by us for our pattern and imitation, will in some degree lift up our souls to the standard of their own genius. It will be yet of greater use, if to the preceding reflexions we add *these* — What would *Homer* or *Demosthenes* have thought of *this* piece? or, what judgment would they have pass'd upon *it*? It is really a noble enterprise, to frame such a theatre and tribunal, to sit on our own compositions, and submit them to a scrutiny, in which such celebrated heroes must preside as our judges, and be at the same time our evidence. There is yet another motive, which may yield most powerful incitements, if we ask ourselves, — What character

under the tuition of *Socrates*, the philosopher dreamed he had embraced a young swan in his bosom, who, after his feathers were full grown, stretched out his wings, and soared to an immense height in the air, singing all the time with inexpressible sweetness. This shews at least, what a great opinion they then entertained of his eloquence, since they thought its appearance worthy to be ushered into the world with omens and prognostics.

* Hesiod. in operibus & diebus, ver. 24.

(1) *Virgil*

character will posterity form of *this* work, and of *me* the author? For if any one, in the moments of composing, apprehends that his performance may not be able to survive him, the productions of a soul, whose views are so short and confined, that it cannot promise itself the esteem and applause of succeeding ages, must needs be imperfect and abortive.

SECTION XV.

VISIONS, which by some are called *images*, contribute very much, *my dearest youth*, to the weight, magnificence, and force of compositions. The name of an *image* is generally

(1) *Virgil* refers to this passage in his fourth *Æneid*. ver. 470.

Aut Agamemnonis scenis agitatus Orestes,
Armatam facibus matrem & serpentibus atris
Cum fugit, ultricesque sedent in limine Diræ.

Or mad *Orestes* when his mother's ghost
Full in his face infernal torches tofs'd,
And shook her snaky locks: he shuns the sight,
Flies o'er the stage, surpris'd with mortal fright,
The Furies guard the door, and intercept his flight.

Dryden.

" There is not (says Mr. *Addison*, *Spectator* N° 421.) a
" fight in nature so mortifying, as that of a distracted per-
" son,

generally given to any idea, however represented in the mind, which is communicable to others by discourse; but a more particular sense of it has now prevailed: "When the
 " imagination is so warm'd and affected, that
 " you seem to behold yourself the very things
 " you are describing, and to display them to
 " the life before the eyes of an audience."

You cannot be ignorant, that *rhetorical* and *poetical* images have a different intent. The design of a *poetical* image is surprise, that of a *rhetorical* is perspicuity. However to move and strike the imagination is a design common to *both*.

(1) Pity thy offspring, mother, nor provoke

Those

" son, when his imagination is troubled, and his whole
 " soul disorder'd and confus'd: *Babylon* in ruins is not so
 " melancholy a spectacle."

The distraction of *Orestes*, after the murder of his mother, is a fine representation in *Euripides*, because it is natural. The consciousness of what he has done, is uppermost in his thoughts, disorders his fancy, and confounds his reason. He is strongly apprehensive of divine vengeance, and the violence of his fears places the avenging Furies before his eyes. Whenever the mind is harrassed by the stings of conscience, or the horrors of guilt, the senses are liable to infinite delusions, and startle at hideous imaginary monsters. The poet, who can touch such incidents with happy dexterity, and paint such images of consternation, will infallibly work upon the minds of others. This is what *Longinus* commends in
Euripides;

Those vengeful Furies to torment thy son.
 What horrid fights! how glare their bloody eyes!
 How twisting snakes curl round their venom'd
 heads!

In deadly wrath the hissing monsters rise,
 Forward they spring, dart out, and leap around
 me *.

And

Euripides; and here it must be added, that no poet in this branch of writing can enter into a parallel with *Shakespeare*.

When *Macbeth* is preparing for the murder of *Duncan*, his imagination is big with the attempt, and is quite upon the rack. Within, his soul is dismayed with the horror of so black an enterprise; and every thing, without, looks dismal and affrighting. His eyes rebel against his reason, and make him start at images that have no reality.

Is this a dagger which I see before me,
 The handle tow'rd my hand? come let me clutch thee!
 I have thee not — and yet I see thee still.

He then endeavours to summon his reason to his aid, and convince himself that it is mere chimera; but in vain, the terror stamped on his imagination will not be shook off.

I see thee yet, in form as palpable,
 As this which now I draw——

Here he makes a new attempt to reason himself out of the delusion, but it is quite too strong.

——— I see thee still,
 And on thy blade and dudgeon gouts of blood,
 Which was not so before. — There's no such thing——

The delusion is described in so skilful a manner, that the audience cannot but share the consternation, and start at the visionary dagger.

The

And again,

Alas!—she'll kill me!—whither shall I fly †?

The poet here actually saw the furies with the eyes of his imagination, and has compell'd his audience to see what he beheld himself.

The genius of the poet will appear more surprising, if we consider how the horror is continually worked up, by the method in which the perpetration of the murder is represented. The contrast between *Macbeth* and his wife is justly characterised, by the hard-hearted villany of the one, and the qualms of remorse in the other. The least noise, the very sound of their own voices is shocking and frightful to both:

—— Hark! peace!

It was the owl that shriek'd, the fatal bell-man,
Which gives the stern'st good-night—he is about it—

And again immediately after,

—— Alack! I am afraid they have awak'd,
And 'tis not done: th' attempt, and not the deed,
Confounds us—Hark!—I laid their daggers ready,
He could not miss them——

The best way to commend it, as it deserves, would be, to quote the whole scene. The fact is represented in the same affecting horror, as would rise in the mind at sight of the actual commission. Every single image seems reality, and alarms the soul. They seize the whole attention, stiffen and benumb the sense, the very blood curdles and runs cold, thro' the strongest abhorrence and detestation of the crime.

* Euripid. Orest. ver. 255.

† Euripid. Iphigen. Taur. ver. 408.

(2) This

self. *Euripides* therefore has labour'd very much in his tragedies to describe the two passions of madness and love, and has succeeded much better in these, than (if I am not mistaken) in any other. Sometimes indeed he boldly aims at *images* of different kinds. For tho' his genius was not naturally great, yet in many instances he even forced it up to the true spirit of tragedy; and that he may always rise where his subject demands it (to borrow an allusion from the Poet) *

Lash'd by his tail his heaving sides incite
His courage, and provoke himself for fight.

The

(2) This passage, in all probability, is taken from a tragedy of *Euripides*, named *Phaëthon*, which is entirely lost. *Ovid* had certainly an eye to it in his *Met.* l. ii. when he puts these lines into the mouth of *Phæbus*, resigning the chariot of the Sun to *Phaëthon*:

Zonarumque trium contentus fine, polumque
Effugit australem, junctamque aquilonibus arcton:
Hac sit iter: manifesta rotæ vestigia cernes.
Utque ferant æquos & cœlum & terra calores,
Nec preme, nec summum molire per æthera currum.
Altius egressus, cœlestia tecta cremabis;
Inferius terras: medio tutissimus ibis.

Drive 'em not on directly through the skies,
But where the *Zodiac's* winding circle lies,
Along the midmost *Zone*; but fally forth,
Nor to the distant *South*, nor stormy *North*.

The

The foregoing assertion is evident from that passage, where *Sol* delivers the reins of his chariot to *Phaeton*:

(2) Drive on, but cautious shun the *Libyan* air;
That hot unmoisten'd region of the sky
Will drop thy chariot.——†

And a little after,

Thence let the Pleiads point thy wary course †.
Thus spake the god. Th' impatient youth with
haste
Snatches the reins, and vaults into the seat.
He starts; the coursers, whom the lashing whip
Excites,

The horses hoofs a beaten track will show:
But neither mount too high, nor sink too low;
That no new fires or heav'n, or earth infect;
Keep the mid-way, the middle way is best. *Addison.*

The *Sublimity*, which *Ovid* here borrowed from *Euripides*, he has diminished, almost vitiated, by *Flourishes*. A sublimer Image can no where be found than in the song of *Deborah*, after *Sisera's* defeat, (*Judges* v. 28.----) where the vain-glorious boasts of *Sisera's* mother, when expecting his return, and, as she was confident, his victorious return, are described:

“ The mother of *Sisera* look'd out at a window, and
“ cried through the lattices, Why is his chariot so long in
“ coming? why tarry the wheels of his chariots? Her wife
“ ladies answered her; yea, she returned answer to herself:
“ Have

* *Iliad*. v. ver. 170. † Two fragments of *Euripides*.

Excites, outstrip the winds, and whirl the car
 High thro' the airy void. Behind, the fire,
 Borne on his planetary steed, pursues
 With eye intent, and warns him with his voice,
 Drive there!—now here!—here! turn the chariot
 here!

Who would not say, that the soul of the poet mounted the chariot along with the rider, that it shar'd as well in danger, as in rapidity of flight with the horses? For, had he not been hurried on with equal ardour thro' all this ethereal course, he could never have conceived so grand an image of it.

There

“ Have they not sped? have they not divided the prey, to
 “ every man a damsel or two? to Sifera a prey of divers
 “ colours, a prey of divers colours of needle-work, of divers
 “ colours of needle-work on both sides, meet for the necks
 “ of them that take the spoil? Dr. Pearce.

(3) The *Cassandra* of *Euripides* is now entirely lost.

(4) The following *Image* in *Milton* is great and dreadful. The fallen angels fired by the speech of their leader, are too violent to yield to his proposal in words, but assent in a manner, that at once displays the art of the poet, gives the reader a terrible idea of the fallen angels, and imprints a dread and horror on the mind.

He spake; and to confirm his words, out flew
 Millions of flaming swords, drawn from the thighs
 Of mighty Cherubim: the sudden blaze
 Far round illumin'd hell; highly they rag'd
 Against the Highest, and fierce with grasped arms

Clash'd

There are some parallel *Images* in his (3) *Cassandra*.

Ye martial *Trojans*, &c.

Æschylus has made bold attempts in noble and truly heroic *Images*; as, in one of his tragedies, the seven commanders against *Thebes*, without betraying the least sign of pity or regret, bind themselves by oath not to survive *Eteocles* :

(4) The seven, a warlike leader each in chief,
 Stood round ; and o'er the brazen shield they slew
 A fullen bull ; then plunging deep their hands
 Into

Clash'd on their sounding shields the din of war,
 Hurling defiance tow'rd the vault of heav'n.

How vehemently does the fury of *Northumberland* exert itself in *Shakespeare*, when he hears of the death of his son *Hotspur*. The rage and distraction of the surviving *Father* shews, how important the *Son* was in his opinion. Nothing must be, now *he* is not: nature itself must fall with *Percy*. His grief renders him frantic, his anger desperate.

Let heav'n kiss earth ! now let not nature's hand
 Keep the wild flood confin'd : let order die,
 And let this world no longer be a stage
 To feed contention in a ling'ring act :
 But let one spirit of the first-born *Cain*
 Reign in all bosoms, that each heart being set
 On bloody courses, the rude scene may end,
 And darkness be the burier of the dead.

Into the foaming gore, with oaths invok'd
Mars, and *Enyo*, and blood-thirsting terror.

Sometimes indeed the thoughts of this author are too gross, rough, and unpolished; yet *Euripides* himself, spurr'd on too fast by emulation, ventures even to the brink of like imperfections. In *Æschylus* the palace of *Lycurgus* is surprisingly affected by the sudden appearance of *Bacchus*:

The frantic dome and roaring roofs convuls'd,
 Reel to and fro', instinct with rage divine.

Euripides

(5) *Tollius* is of opinion, that *Longinus* blames neither the thought of *Euripides* nor *Æschylus*, but only the word βαλχεύε, which, he says, has not so much sweetness, nor raises so nice an idea, as the word συμβαλχεύε. Dr. *Pearce* thinks, *Æschylus* is censured for making the palace instinct with *Bacchanalian* fury, to which *Euripides* has given a softer and sweeter turn, by making the mountain only reflect the cries of the *Bacchanals*.

There is a daring *Image*, with an expression of a harsh sound, on account of its antiquity, in *Spenser's Fairy Queen*, which may parallel that of *Æschylus*:

She foul blasphemous speeches forth did cast,
 And bitter curses horrible to tell;
 That e'en the temple wherein she was plac'd,
 Did quake to hear, and nigh asunder braft.

Milton shews a greater boldness of fiction than either *Euripides* or *Æschylus*, and tempers it with the utmost propriety, when at *Adam's* eating the forbidden fruit,

Earth

Euripides has the same thought, but he has turn'd it with much more softness and propriety :

The vocal mount in agitation shakes (5),
And echoes back the *Bacchanalian* cries.

Sophocles has succeeded nobly in his *Images*, when he describes his *Oedipus* in all the agonies of approaching death, and burying himself in the midst of a prodigious tempest; when he gives us a sight of the (6) apparition of *Achilles* upon his tomb, at the departure
of

Earth trembled from her entrails, as again
In pangs, and nature gave a second groan;
Sky low'rd, and mutt'ring thunder, some sad drops
Wept, at compleating of the mortal sin.

(6) The tragedy of *Sophocles*, where this apparition is described, is entirely lost. Dr. *Pearce* observes, that there is an unhappy imitation of it in the beginning of *Seneca's Troades*; and another in *Ovid. Metam. lib. xiii. 441.* neat without spirit, and elegant without grandeur.

Ghosts are very frequent in *English* tragedies; but ghosts, as well as fairies, seem to be the peculiar province of *Shakespeare*. In such circles none but he could move with dignity. That in *Hamlet* is introduced with the utmost solemnity, awful throughout, and majestic. At the appearance of *Banquo* in *Macbeth* (Act 3. Sc. 5.) the *Images* are set off in the strongest expression, and strike the imagination with high degrees of horror, which is supported with surprising art through the whole scene.

of the *Greeks* from *Troy*. But I know not, whether any one has described that apparition, more divinely than (7) *Simonides*. To quote all these instances at large would be endless.

To return: *Images* in *poetry* are push'd to a fabulous excess, quite surpassing the bounds of probability; whereas in *oratory*, their beauty consists in the most exact propriety and nicest truth: and sublime excursions are absurd and impertinent, when mingled with fiction and fable, where fancy sallies out into direct impossibilities. Yet to excesses like these, our able orators (kind heaven make them really such!) are very much addicted. With the tragedians, they behold the tormenting furies, and with all their sagacity never find out, that when *Orestes* exclaims *,

Loose me, thou fury, let me go, torment'refs :
Close you embrace, to plunge me headlong down
Into th' abyss of *Tartarus* —

the

There is a fine touch of this nature in *Job* iv. 13. “ In
“ thoughts from the visions of the night, when deep sleep
“ falleth on men, fear came upon me, and trembling,
“ which made all my bones to shake: Then a spirit passed
“ before my face, the hair of my flesh stood up. It stood
“ still, but I could not discern the form thereof: an image
“ — before mine eyes — silence — and I heard a voice,
“ — Shall mortal man be more just than God? &c. &c.

(7) *Simo-*

the *Image* had seiz'd his fancy, because the mad fit was upon him, and he was actually raving.

What then is the true use of *Images* in *Oration*? They are capable, in abundance of cases, to add both nerves and passion to our speeches. For if the *Images* be skilfully blended with the *proofs* and *descriptions*, they not only persuade, but subdue an audience. " If any one, *says*
 " a great orator †, should hear a sudden
 " out-cry before the tribunal, whilst another
 " brings the news, that the prison is burst
 " open, and the captives escaped, no man,
 " either young or old, would be of so abject
 " a spirit, as to deny his utmost assistance.
 " But if amongst this hurry and confusion,
 " another should arrive, and cry out, This is
 " the Author of these disorders—the mis-
 " rable accused, unjudged, and unsentenced,
 " would perish on the spot."

So

(7) *Simonides* the *Cean* was a celebrated poet. *Cicero de orat.* l. 2. declares him the inventor of artificial memory: and *Quintilian* l. x. c. 1. gives him this commendation as a poet: " His excellency lay in moving compassion, so that
 " some prefer him in this particular before all other writers."

Dr. Pearce.

* Euripid. *Orest.* v. 264.

† Demosth. *Orat. contra Timocr.* non procul à fine.

So *Hyperides*, when he was accused of passing an illegal decree, for giving liberty to slaves, after the defeat of *Chæroneæ*; "It was not an orator, said he, that made this decree, but the battle of *Chæroneæ*." At the same time, that he exhibits proofs of his legal proceedings, he intermixes an *Image* of the battle, and by that stroke of art, quite passes the bounds of mere persuasion. It is natural to us, to hearken always to that, which is extraordinary and surprising; whence it is, that we regard not the proof, so much as the grandeur and lustre of the *Image*, which quite eclipses the *proof* itself. This bias of the mind has an easy solution; since, when two such things are blended together, the stronger will attract to itself all the virtue and efficacy of the weaker.

These observations will, I fancy, be sufficient, concerning that *Sublime*, which belongs to the *Sense*, and takes its rise either from an Elevation of Thought, a choice and connexion of proper Incidents, Amplification, Imitation, or Images.

P A R T II.

THE Pathetic, which the author, Sect. viii. laid down for the second source of the Sublime, is omitted here, because it was reserved for a distinct treatise. See Sect. xlv. with the note.

P A R T III.

S E C T I O N XVI.

THE topic that comes next in order, is that of *Figures*; for these, when judiciously used, conduce not a little to Greatness. But since it would be tedious, if not infinite labour, exactly to describe all the species of them, I shall instance only some few of those, which contribute most to the elevation of the stile, on purpose to shew, that we lay not a greater stress upon them than is really their due.

Demosthenes is producing proofs of his upright behaviour, whilst in publick employ. Now which is the most natural method of doing this? (“ You were not in the wrong,
 “ *Athenians*, when you courageously ventured
 “ your lives, in fighting for the liberty and
 I 4 “ safety

“ safety of *Greece*, of which you have domestic illustrious examples. For neither were they in the wrong, who fought at *Marathon*, who fought at *Salamis*, who fought at *Plataeæ*.”) *Demosthenes* takes another course, and fill’d as it were with sudden inspiration, and transported by a god-like warmth, he thunders out an oath by the champions of *Greece*: “ You were not in the wrong, no, you were not I swear, by those noble souls, who were so lavish of their lives in the field of *Marathon* *, &c.” He seems, by this figurative manner of swearing, which I call an *Apostrophé*, to have deified their noble ancestors; at the same time instructing them, that they ought to swear by persons, who fell so gloriously, as by so many gods. He stamps into the breasts of his judges, the generous principles of those applauded patriots; and by transferring what was naturally a proof, into a soaring strain of the

* Orat. De Corona, p. 124. ed. Oxon.

(1) The observations on this oath are judicious and solid. But there is *one* infinitely more solemn and awful in *Jeremiah* xxii. 5.

“ But if ye will not hear these words, I swear by myself, saith the Lord, that this house shall become a desolation.”

See *Genesis* xxii. 16. and *Hebrews* vi. 13.

(2) *Eupolis*

the Sublime and the Pathetic, strengthened by (1) such a solemn, such an unusual and reputable Oath, he infils that balm into their minds, which heals every painful reflexion, and assuages the smart of misfortune. He breathes new life into them by his artful encomiums, and teaches them to set as great a value on their unsuccessful engagement with *Philip*, as on the victories of *Marathon* and *Salamis*. In short, by the sole application of this *Figure*, he violently seizes the favour and attention of his audience, and compels them to acquiesce in the event, as they cannot blame the undertaking.

Some would insinuate, that the hint of *this* oath was taken from these lines of (2) *Eupolis*.

No! by my labours in that glorious † field,
Their joy shall not produce my discontent.

(3) But the grandeur consists not in the bare application of an oath, but in applying it in
the

(2) *Eupolis* was an *Athenian* writer of comedy, of whom nothing remains at present, but the renown of his name.

Dr. Pearce.

† *Marathon*.

(3) This judgment is admirable, and *Longinus* alone says more, than all the writers on rhetoric, that ever examined this passage of *Demosthenes*. *Quintilian* indeed was very sensible

the proper place, in a pertinent manner, at the exactest time, and for the strongest reasons. Yet in *Eupolis* there is nothing but an oath, and that address'd to the *Athenians* at a time they were flush'd with conquest, and consequently did not require consolation. Besides, the poet did not swear by heroes, whom he had before deified himself, and thereby raise sentiments in the audience worthy of such virtue; but deviated from those illustrious souls, who ventured their lives for their country, to swear by an inanimate object, the battle. In *Demosthenes*, the Oath is address'd to the vanquished, to the end that the defeat of *Chæroneia* may be no longer regarded by the *Athenians* as a misfortune. It is at one time a clear demonstration that they had done their duty; it gives occasion for an illustrious example; it is an oath artfully address'd, a just encomium, and a moving exhortation. And whereas this objection might be thrown in his way, "You speak of a defeat partly occasion'd by your own ill conduct, and then you swear by those celebrated victories;" the orator took care to weigh all his words

sensible of the ridiculousness of using oaths, if they were not applied as happily as the orator has applied them; but he has not at the same time laid open the defects, which *Longinus* evi-

words in the balances of art, and thereby brings them off with security and honour. From which prudent conduct we may infer, that sobriety and moderation must be observed, in the warmest fits of fire and transport. In speaking of their ancestors he says, “ Those
 “ who so bravely exposed themselves to dan-
 “ ger in the plains of *Marathon*, those who
 “ were in the naval engagements near *Sala-*
 “ *mis* and *Artemisium*, and those who fought
 “ at *Plataeæ* ;” industriously suppressing the very mention of the events of those battles, because they were successful, and quite opposite to that of *Chæroneæ*. Upon which account he anticipates all objections, by immediately subjoining, “ all whom, *Æschines*, the
 “ city honoured with a public funeral, not
 “ because they purchased victory with their
 “ lives, but because they lost those for their
 “ country.”

S E C T I O N XVII.

I must not in this place, my friend, omit an observation of my own, which I will
 men-
 evidently discovers, in a bare examination of this oath in
Eupolis. *Dacier.*

mention in the shortest manner: *Figures* naturally impart assistance to, and on the other side receive it again, in a wonderful manner, from *sublime* sentiments. And I'll now shew where, and by what means, this is done.

A too frequent and elaborate application of *Figures*, carries with it a great suspicion of artifice, deceit, and fraud, especially when, in pleading, we speak before a judge, from whose sentence lies no appeal; and much more, if before a tyrant, a monarch, or any one invested with arbitrary power or unbounded authority. For he grows immediately angry, if he thinks himself childishly amused, and attacked by the quirks and subtleties of a wily rhetorician. He regards the attempt as an insult and affront to his understanding, and sometimes breaks out into bitter indignation; and tho' perhaps he may suppress his wrath, and stifle his resentments for the present, yet he is averse, nay even deaf, to the most plausible and persuasive arguments that can be alledged. Wherefore a *Figure* is then most dextrously applied, when it cannot be discerned that it is a *Figure*.

Now a due mixture of the *Sublime* and *Pathetic* very much increases the force, and removes the suspicion, that commonly attends
on

on the use of *Figures*. For veil'd, as it were, and wrapt up in such beauty and grandeur, they seem to disappear, and securely defy discovery. I cannot produce a better example, to strengthen this assertion, than the preceding from *Demosthenes*: "I swear by those noble souls," &c. For in what has the orator here concealed the *Figure*? Plainly, in its own lustre. For as the stars are quite dim'd and obscur'd, when the sun breaks out in all his blazing rays, so the artifices of rhetoric are entirely overshadowed, by the superior splendor of sublime thoughts. A parallel illustration may be drawn from painting: for when several colours of light and shade are drawn upon the same surface, those of light seem not only to rise out of the piece, but even to lie much nearer to the sight. So the *Sublime* and *Pathetic* either by means of a great affinity they bear to the springs and movements of our souls, or by their own superlative lustre, always outshine the adjacent *Figures*, whose art they shadow, and whose appearance they cover, in a veil of superior beauties.

SECTION XVIII.

WHAT shall I say here of *Question* and *Interrogation*? (1) Is not discourse enlivened, strengthened, and thrown more forcibly along by

(1) *Deborah's* words in the person of *Sifera's* mother, instanced above on another occasion, are also a noble example of the use of *Interrogations*. Nor can I in this place pass by a passage in the historical part of Scripture; I mean the words of Christ, in this *Figure* of self-interrogation and answer. "What went ye out into the wilderness to see? a reed shaken with the wind? But what went ye out for to see? a man clothed in soft raiment? behold, they that wear soft clothing, are in kings houses. But what went ye out for to see? a prophet? yea, I say unto you, and more than a prophet. Matt. xi. 7-9. Dr. Pearce.

That the sense receives strength, as well as beauty, from this *Figure*, is no where so visible, as in the poetical and prophetical parts of Scripture. Numberless instances might be easily produced, and we are puzzled how to pitch on any in particular, amidst so fine variety, lest the choice might give room to call our judgment in question, for taking no notice of others, that perhaps are more remarkable.

Any reader will observe, that there is a poetical air in the predictions of *Balaam* in the xxiiiid chapter of *Numbers*, and that there is particularly an uncommon *Grandeur* in ver. 19.

"God is not a man, that he should lye, neither the son of man, that he should repent. Hath he said, and shall he not do it? or, hath he spoken, and shall he not make it good?"

What

by this sort of Figure? "Would you, says
 " *Demosthenes* *, go about the city, and de-
 " mand what news? What greater news can
 " there be, than that a *Macedonian* enslaves
 " the *Athenians*, and lords it over *Greece*?
 " Is *Philip* dead? No: but he is very sick.
 " And

What is the cause of this *Grandeur* will immediately be seen, if the sense be preserved, and the words thrown out of interrogation:

" God is not a man, that he should lie, neither the son
 " of man, that he should repent. What he has said, he
 " will do; and what he has spoke, he will make good."

The difference is so visible, that it is needless to enlarge upon it.

How artfully does *St. Paul* in *Acts* xxvi. transfer his discourse from *Festus* to *Agrippa*. In ver. 26. he speaks of him in the third person. "The King (says he) knoweth
 " of these things, before whom I also speak freely —"
 then in the following he turns short upon him; "King
 " *Agrippa*, believest thou the prophets?" and immediately answers his own question, "I know that thou believest."
 The smoothest eloquence, the most insinuating complaisance, could never have made such impression on *Agrippa*, as this unexpected and pathetic address.

To these instances may be added the whole xxxviiiith chapter of *Job*; where we behold the Almighty Creator expostulating with his creature, in terms, which express at once, the majesty and perfection of the one, the meanness and frailty of the other. There we see, how vastly useful the figure of *Interrogation* is, in giving us a lofty idea of the Deity, whilst every *Question* awes us into silence, and inspires a sense of our own insufficiency.

* *Demosth. Philip.* i. 111.

“ And what advantage would accrue to you
 “ from his death, when as soon as his head
 “ is laid, you yourselves will raise up another
 “ *Philip?*” And again †, “ Let us set sail
 “ for *Macedonia*. But where shall we land?
 “ (2) The very war will discover to us the
 “ rotten and unguarded sides of *Philip*.” Had
 this been uttered simply and without *Inter-*
rogation, it would have fallen vastly short of
 the majesty requisite to the subject in debate.
 But as it is, the energy and rapidity that ap-
 pears in every question and answer, and the
 quick replies to his own demands, as if they
 were the objections of another person, not
 only renders his oration more sublime and
 lofty, but more plausible and probable. For
 the *Pathetic* then works the most surprising
 effects upon us, when it seems not fitted to
 the subject by the skill of the speaker, but
 to flow opportunely from it. And this me-
 thod of *questioning* and *answering* to ones self,
 imitates the quick emotions of a passion in
 its birth. For in common conversation, when
 people are question’d, they are warm’d at
 once, and answer the demands put to them,
 with

(2) Here are two words in the original, which are omitted
 in the translation; ἡρώ τις, *some body may demand*; but
 they manifestly debase the beauty of the figure. Dr. Pearce

has

with earnestness and truth. And thus this *Figure of Question and Answer* is of wonderful efficacy in prevailing upon the hearer, and imposing on him a belief, that those things, which are studied and laboured, are uttered without premeditation, in the heat and fluency of discourse. — [*What follows here, is the beginning of a sentence now maim'd and imperfect, but 'tis evident from the few words yet remaining, that the author was going to add another instance of the use of this Figure from Herodotus.*]

* * * * *
 * * * * *
 * * * * *

S E C T I O N XIX.

* * * * * [*The beginning of this section is lost, but the sense is easily supplied from what immediately follows.*] Another great help in attaining Grandeur, is banishing the *Copulatives* at a proper season. For sentences, artfully divested of *Conjunctions*, drop smoothly down, and the periods are poured along in such a manner, that they seem to outstrip the

the
 has an ingenious conjecture, that having been sometime set as marginal explanations, they crept insensibly into the text.

† Demosth. Philip. 1ma.

K

(1) "The

the very thought of the speaker. (1) "Then, says *Xenophon* *, closing their shields together, they were push'd, they fought, they flew, they were slain." So *Eurylochus* in *Homer* † :

We went, *Ulysses*! (such was thy command)
Thro' the lone thicket, and the desert land;
A palace in a woody vale we found,
Brown with dark forests, and with shades around.

Mr. Pope.

For

(1) "The want of a scrupulous connexion draws things into a lesser compass, and adds the greater spirit and emotion.—For the more rays are collected in a point, the more vigorous is the flame. Hence there is yet greater *emphasis*, when the rout of an army is shewn in the same contracted manner, as in the 24th of the *Odyssey*, l. 610. which has some resemblance to *Sallust*'s description of the same thing, agreeable to his usual conciseness, in these four words only, *sequi, fugere, occidi, capi*."

Essay on the Odyssey, p. 2d, 113.

Voltaire has endeavoured to shew the hurry and confusion of a battle, in the same manner, in the *Henriade*. Chant. 6.

François, Anglois, Lorrains, que la fureur assemble,
Avançoient, combattoient, frapportoient, mouroient ensemble.

The hurry and distraction of *Dido*'s spirits, at *Æneas*'s departure, is visible from the abrupt and precipitate manner, in which she commands her servants to endeavour to stop him :

——— Ite,
Ferte citi flammæ, date vela, impellite remos. *Æneid*. ii.
Hæste,

For words of this sort dissevered from one another, and yet uttered at the same time with precipitation, carry with them the energy and marks of a consternation, which at once restrains and accelerates the words. So skilfully has *Homer* rejected the *Conjunctions*.

S E C T I O N XX.

BUT nothing so effectually moves, as a *heap* of Figures combined together. For (1) when

Haste, haul my gallies out ; pursue the foe ;
Bring flaming brands, set sail, and quickly row. *Dryden*.

* *Rerum Græc.* p. 219. ed. Oxon. & in orat. de Agefil.

† *Odyss.* x. ver. 251.

(1) Amongst the various and beautiful instances of an *assemblage* of Figures, which may be produced, and which so frequently occur in the best writings, one, I believe, has hitherto not been taken notice of ; I mean the four last verses of the xxivth *Psalms*.

“ Lift up your heads, O ye gates, and be ye lift up, ye
“ everlasting doors, and the King of glory shall come in.
“ Who is the King of glory ? The Lord strong and mighty,
“ the Lord mighty in battles. Lift up your heads, O ye
“ gates, and be ye lift up, ye everlasting doors, and the
“ King of glory shall come in. Who is the King of glory ?
“ The Lord of hosts : he is the King of glory.”

There are innumerable instances of this kind in the poetical parts of Scripture, particularly, in the *Song of Deborah* (*Judges* chap. v.) and the *Lamentation of David over Saul*

when two or three are linked together in firm confederacy, they communicate strength, efficacy, and beauty to one another. So in *Demosthenes'* oration * against *Midias*, the *Asyndetons* are blended and mix'd together with the *Repetitions* and lively *Description*. " There
 " are several turns in the gesture, in the look,
 " in the voice of the man, who does violence
 " to another, which it is impossible for the
 " party that suffers such violence, to express." And that the course of his oration might not languish or grow dull by a further progress in the same track (for calmness and sedateness attend always upon order, but the Pathetic always rejects order, because it throws the soul into transport and emotion) he passes immediately to new *Asyndetons* and fresh *Repetitions* — " in the gesture, in the look, in the
 " voice—when like a ruffian, when like an
 " enemy, when with his fist, when on the
 " face." — The effect of these words upon his judges, is that of the blows of him who made the assault; the strokes fall thick upon one another, and their very souls are subdued by so violent an attack. Afterwards, he
 charges

and *Jonathan* (2 *Samuel* chap. i.) There is scarce one thought in them, which is not figured; nor one Figure, which is not beautiful.

charges again with all the force and impetuosity of hurricanes : “ When with his fist, when on “ the face”—. “ These things affect, these “ things exasperate men unused to such out- “ rages. No body in giving a recital of these “ things. can express the heinousness of “ them.” By frequent variation, he every where preserves the natural force of his *Repetitions* and *Asyndetons*, so that with him order seems always disordered, and disorder carries with it a surprising regularity.

S E C T I O N XXI.

TO illustrate the foregoing observation, let us imitate the stile of *Isocrates*, and insert the *Copulatives* in this passage, wherever they may seem requisite. “ Nor indeed is one ob- “ servation to be omitted, that he who com- “ mits violence on another, may do many “ things, &c.—*first* in his gesture, *then* in “ his countenance, *and thirdly* in his voice, “ which, &c. And if you proceed to insert the *Conjunctions*, (1) you will find, that by smoothing the roughness, and filling up the breaks

* Pag. 337. ed Par.

(1) No writer ever made a less use of *Copulatives*, than St. Paul. His thoughts poured in so fast upon him, that he

breaks by such additions, what was before forcibly, surprisngly, irresistibly *pathetical*, will lose all its energy and spirit, will have all its fire immediately extinguished. To bind the limbs of racers, is to deprive them of active motion and the power of stretching. In like manner the Pathetic, when embarrassed and entangled in the bonds of *Copulatives*, cannot subsist without difficulty. It is quite depriv'd of liberty in its race, and divested of that impetuosity, by which it strikes the very instant it is discharged.

S E C-

had no leisure to knit them together, by the help of particles, but has by that means given them weight, spirit, energy, and strong significance. An instance of it may be seen in 2 *Corinth.* chap. vi. From ver. 4, to 10, is but one sentence, of near thirty different members, which are all detached from one another; and if the *Copulatives* be inserted after the *Isocratéan* manner, the strength will be quite impaired, and the sedate grandeur of the whole grow flat and heavy.

(1) *Virgil* is very happy in his application of this *Figure*.

— Moriamur, & in media arma ruamus.

Æneid. l. ii. ver. 348.

And again,

Me, me, adsum qui feci, in me convertite ferrum.

Id. lib. ix. ver. 427.

In both these instances, the words are removed, out of their right order, into an irregular disposition, which is a natural consequence of disorder in the mind. Dr. *Pearce*.

There

SECTION XXII.

HYPERBATONS also are to be rank'd among the serviceable Figures. An *Hyperbaton* (1) is a transposing of words or thoughts out of their natural and grammatical order, and it is a Figure stamped as it were with the truest image of a most forcible passion. (2) When men are actuated either by wrath, or fear, or indignation, or jealousy, or any of those numberless passions incident to the mind,

There is a fine *Hyperbaton* in the vth book of *Paradise Lost*:

Sweet is the breath of morn, her rising sweet,
 With charm of earliest birds: pleasant the sun,
 When first on this delightful land he spreads
 His orient beams, on herb, tree, fruit, and flow'r,
 Glitt'ring with dew: fragrant the fertile earth
 After soft show'rs: and sweet the coming on
 Of grateful evening mild: then silent night,
 With this her solemn bird, and this fair moon,
 And these the gems of heav'n, her starry train.
 But neither breath of morn, when she ascends,
 With charm of earliest birds: nor herb, fruit, flow'r,
 Glitt'ring with dew: nor fragrance after show'rs:
 Nor grateful ev'ning mild: nor silent night,
 With this her solemn bird: nor walk by noon,
 Or glitt'ring star-light, without thee is sweet.

(2) *Longinus* here, in explaining the nature of the *Hyperbaton*, and again in the close of the section, has made use

mind, which cannot be reckoned up, they fluctuate here, and there, and every where; are still upon forming new resolutions, and breaking thro' measures before concerted, without any apparent reason: still unfixed and undetermined, their thoughts are in perpetual hurry; till, tossed as it were by some unstable blast, they sometimes return to their first resolution: so that, by this flux and reflux of passion, they alter their thoughts, their language, and their manner of expression a thousand times. Hence it comes to pass, that (3)
an

of an *Hyperbaton*, or (to speak more truly) of a certain confused and more extensive compass of a sentence. Whether he did this by accident, or design, I cannot determine; tho' *Le Fevre* thinks it a piece of art in the author, in order to adapt the diction to the subject. Dr. *Pearce*.

(3) This fine remark may be illustrated by a celebrated passage in *Shakespear's Hamlet*, where the poet's art has hit off the strongest and most exact resemblance of nature. The behaviour of his mother makes such impression on the young prince, that his mind is big with abhorrence of it, but expressions fail him. He begins abruptly; but as reflexions crowd thick upon his mind, he runs off into commendations of his father. Some time after, his thoughts turn again on that action of his mother, which had raised his resentments, but he only touches it, and flies off again. In short, he takes up *eighteen* lines in telling us, that his mother married again, in less than *two months* after her husband's death.

But two months dead! nay, not so much, not two—
So excellent a king, that was to this

Hyperion

an imitation of these *Transpositions* gives the most celebrated writers the greatest resemblance of the inward workings of nature. For art may then be termed perfect and consummate, when it seems to be nature; and nature then succeeds best, when she conceals what assistance she receives from art.

In *Herodotus*, * *Dionysius* the *Phocean* speaks thus in a *Transposition*: “ For our affairs are
 “ come to their crisis; now is the important
 “ moment, *Ionians*, to secure your liberty,
 “ or to undergo that cruelty and oppression,
 “ which

Hyperion to a *Satyr*: so loving to my mother,
 That he permitted not the winds of heav’n
 Visit her face too roughly. Heav’n and earth!
 Must I remember? — why, she would hang on him,
 As if increase of appetite had grown
 By what it fed on; yet within a month ——
 Let me not think —— Frailty, thy name is woman!
 A little month! —— or ere those shoes were old,
 With which she follow’d my poor father’s body,
 Like *Niobe* all tears —— why she, ev’n she ——
 Oh heav’n! a beast that wants discourse of reason,
 Would have mourn’d longer —— married with mine uncle,
 My father’s brother, no more like my father,
 Than I to *Hercules*. Within a month! ——
 Ere yet the salt of most unrighteous tears
 Had left the flushing of her galled eyes,
 She married. Oh most wicked speed!

* Herod. l. 6. c. 11.

“ which is the portion of slaves, nay fugi-
 “ tive slaves. Submit yourselves then to toil
 “ and labour for the present. This toil and
 “ labour will be of no long continuance ; it
 “ will defeat your enemies, and guard your
 “ freedom.” The natural order was this :
 “ O *Ionians*, now is the time to submit
 “ to toil and labour, for your affairs are
 “ come to their crisis,” &c. But as he
transposed the salutation, *Ionians*, and after
 having thrown them into consternation, sub-
 joins it ; it seems, as if fright had hindered
 him, at setting out, from paying due civility to
 his audience. In the next place, he inverts
 the order of the thoughts. Before he exhorts
 them to “ submit to toil and labour” (for
 that is the end of his exhortation) he men-
 tions

(4) The eloquence of St. *Paul*, in most of his speeches
 and argumentations, bears a very great resemblance to that
 of *Demosthenes*, as described in this section by *Longinus*.
 Some important point being always uppermost in his view,
 he often leaves his subject, and flies from it with brave irre-
 gularity, and as unexpectedly again returns to his subject,
 when one would imagine that he had entirely lost sight of
 it. For instance, in his defence before king *Agrippa*, *Acts*
 chap. xxvi. when, in order to wipe off the aspersions thrown
 upon him by the *Jews*, that *he was a turbulent and seditious*
person, he sets out with clearing his character, proving the
 integrity of his morals, and his inoffensive unblameable be-
 haviour, as one, who hoped, by those means, to attain that
 happi-

tions the reason why labour and toil must be undergone, “Your affairs (says he) are come “to their crisis,”——so that his words seem not premeditated, but to be forced unavoidably from him.

But *Thucydides* is still more of a perfect master in that surprising dexterity of transposing and inverting the Order of those things, which seem naturally united and inseparable. *Demosthenes* indeed attempts not this so often as *Thucydides*, yet he is more discreetly liberal of *this* kind of Figure than any other writer. (4) He seems to invert the very order of his discourse, and what is more, to utter every thing *extempore*; so that by means of his long *Transpositions* he drags his readers along, and conducts them thro’ all the intricate mazes of his

happiness of another life, for which the *twelve tribes served God continually in the temple*; on a sudden he drops the continuation of his defence, and cries out “Why should it be “thought a thing incredible with you, that God should “raise the dead?” It might be reasonably expected, that this would be the end of his argument; but by flying to it, in so quick and unexpected a *transfition*, he catches his audience before they are aware, and strikes dumb his enemies, tho’ they will not be convinced. And this point being once carried, he comes about again as unexpectedly, by, *I verily thought*, &c. and goes on with his defence, till it brings him again to the same Point, of the Resurrection, in ver. 23.

his discourse: frequently arresting his thoughts in the midst of their career, he makes excursions into different subjects, and intermingles several seemingly unnecessary incidents: By this means he gives his audience a kind of anxiety, as if he had lost his subject, and forgot what he was about; and so strongly engages their concern, that they tremble for and bear their share in the dangers of the speaker: At length after a long ramble, he very pertinently, but unexpectedly, returns to his subject, and raises the surprise and admiration of all,

(1) *Polyptotes*] *Longinus* gives no instance of *this* Figure: but *one* may be produced from *Cicero's* oration for *Cælius*, where he says: "We will contend with arguments, we will refute accusations by evidences brighter than light itself: fact shall engage with fact, cause with cause, reason with reason." To which may be added that of *Virgil*, *Æn.* lib. x. ver. 361.

— Hæret pede pes, densusque viro vir. Dr. Pearce.

(2) *Collections*.] The orator makes use of this Figure, when instead of the Whole of a thing, he numbers up all its Particulars: of which we have an instance in *Cicero's* oration for *Marcellus*: "The centurion has no share in this honour, the lieutenant none, the cohort none, the troop none." If *Cicero* had said, "The soldiers have no share in this honour," this would have declared his meaning, but not the force of the speaker. See also *Quintilian*, *Instit. orat.* l. viii. c. 2. de congerie verborum ac sententiarum idem significantium. Dr. Pearce.

(3) *Changes*.

all, by these daring, but happy *Transpositions*. The plenty of examples, which every where occur in his orations, will be my excuse for giving no particular instance.

S E C T I O N XXIII.

THOSE Figures, which are called (1) *Polyptotes*, as also (2) *Collections*, (3) *Changes*, and (4) *Gradations*, are (as you know, my friend) well adapted to emotion, and serviceable in adorning, and rendering what we say, in all

(3) *Changes*.] *Quintilian* gives an instance of this Figure, *Instit. orat. l. ix. c. 3.* from *Cicero's* oration for *Sex. Roscius*:
 “ For tho’ he is master of so much art, as to seem the only
 “ person alive, who is fit to appear upon the stage; yet he
 “ is possessed of such noble qualities, that he seems to be
 “ the only man alive, who may seem worthy never to appear there.” Dr. *Pearce*.

(4) *Gradations*.] There is an instance of this Figure in *Rom. v.* It is continued throughout the chapter, but the branches of the latter part appear not plainly, because of the *Transpositions*. It begins ver. 1. “ Therefore being justified
 “ by faith, we have peace with God, through our Lord
 “ Jesus Christ. By whom also we have access by faith
 “ into this grace, wherein we stand, and rejoice in hope of
 “ the glory of God. And not only so, but we glory in
 “ tribulations also, knowing that tribulation worketh patience; and patience, experience; and experience, hope;
 “ and hope maketh not ashamed, because, &c. &c.

(5) *Changes*

all respects, more grand and affecting. And to what an amazing degree do (5) *Changes* either of Time, Case, Person, Number, Gender, diversify and enliven the stile!

As to *Change* of Numbers, I assert, that in words *singular* in form may be discerned all the vigour and efficacy of *plurals*, and that such *singulars* are highly ornamental.

(6) Along the shores an endless crowd appear,
Whose noise and din and shouts confound the ear.

But *plurals* are most worthy of remark, because they impart a greater magnificence to the stile, and by the copiousness of number give it more emphasis and grace. So the words of *Oedipus* in *Sophocles* *:

————— Oh! nuptials, nuptials!
You first produc'd, and since our fatal birth
Have mix'd our blood, and all our race confounded,
Blended in horrid and incestuous bonds!
See! fathers, brothers, sons, a dire alliance!
See!

(5) *Changes* of *Case* and *Gender* fall not under the district of the *English* tongue. On those of *Time*, *Person*, and *Number*, *Longinus* enlarges in the sequel.

(6) The beauty of this Figure will, I fear, be lost in the translation. But it must be observed, that the word *crowd*, is of the singular, and *appear*, of the plural number. Allowance

See! sisters, wives and mothers! all the names
That e'er from lust or incest cou'd arise.

All these terms denote on the one side *Oedipus* only, and on the other *Jocasta*. But the number thrown into the *plural*, seems to multiply the misfortunes of that unfortunate pair. So another poet has made use of the same method of increase,

Then *Hectors* and *Sarpedons* issued forth.

Of this Figure is that expression of *Plato* concerning the *Athenians*, quoted by me in my other writings. "For neither do the
" *Pelops's*, nor the *Cadmus's*, nor the *Ægyptus's*, nor the *Danaus's* dwell here with us,
" nor indeed any others of barbarous descent,
" but we ourselves, *Grecians* entirely, not
" having our blood debased by barbarian mix-
" tures, dwell here alone," &c. † When the words are thus confusedly thrown into multitudes, one upon another, they excite in us greater and more elevated ideas of things. Yet
recourse

lowance must be made in such cases, for when the genius of another language will not retain it, the original beauty must unavoidably fly off.

* *Oedip. Tyr. ver. 1417.*——

† *Plato in Menesceno, p. 245. ed. Par.*

recourse is not to be had to this Figure on all occasions, but then only, when the subject will admit of an Amplification, an Enlargement, Hyperbolé, or Passion, either one or more. (7) For to hang such trappings to every passage is highly pedantic.

SECTION XXIV.

ON the contrary also, *plurals* reduced and contracted into *singulars* have sometimes much grandeur

(7) *For to hang such trappings, &c.* —] I have given this passage such a turn, as, I hope, will clear the meaning to an *English* reader. The literal translation is, “ For hanging “ the bells every where favours too much of the sophist “ or pedant.” The metaphor is borrowed from a custom among the ancients; who, at public games and concourses, were used to hang little *bells* (*κρόσωνα*) on the bridles and trapping of their horses, that their continual chiming might add pomp to the solemnity.

The robe or ephod of the high-priest, in the *Mosaic* dispensation, had this ornament of *bells*, tho’ another reason, besides the pomp and dignity of the sound, is alledged for it in *Exodus* xxviii. 33. —

(1) *Besides all Peloponnesus.*] Instead of, “ all the inhabitants of *Peloponnesus*, were at that time rent into factions.”

St. *Paul* makes use of this Figure, jointly with a change of Person, on several occasions, and with different views. In *Rom.* vii. to avoid the direct charge of disobedience on the whole body of the *Jews*, he transfers the discourse into the *first* person, and so charges the insufficiency and frailty of all his countrymen on *himself*, to guard against the invidiousness,

grandeur and magnificence. (1) " Besides all
 " *Peloponnesus* was at that time rent into fac-
 " tions *." And, " At the representation of
 " *Phrynichus*' tragedy, called, *The siege of*
 " *Miletus*, (2) the whole theatre was melted
 " into tears †." For uniting thus one com-
 plete Number out of several distinct, renders
 a discourse more nervous and solid. But the
 beauty, in each of these Figures, arises from
 the same cause, which is, the unexpected
 change

vidiousness, which an open accusation might have drawn
 upon him. See ver. 9--25.

(2) *The whole theatre.*] Instead of, " all the people in
 " the theatre." *Miletus* was a city of *Ionia*, which the
Persians besieged and took. *Phrynichus*, a tragic poet,
 brought a play on the stage, about the demolition of this
 city. But the *Athenians* (as *Herodotus* informs us) fined him
 a thousand *drachmæ*, for ripping open afresh their domestic
 sores; and published an edict, that no one should ever after
 write on that subject. Dr. Pearce.

Shakespear makes a noble use of this Figure, in the fol-
 lowing lines from his *Antony and Cleopatra*, tho' in the close,
 there is a very strong dash of the *Hyperbolé*:

—— The city cast

Her people out upon her, and *Antony*
 Enthron'd i' th' market-place, did sit alone
 Whistling to th' air; which but for vacancy,
 Had gone to gaze on *Cleopatra* too,
 And made a gap in nature.——

* Demosth. orat. de corona, p. 17. ed. Oxon.

† Herod. l. 6. c. 21.

change of a word into its opposite Number. For when *Singulars* occur, unexpectedly to multiply them into *Plurals*, and by a sudden and unforeseen change, to contract *Plurals* in one *Singular* founding and emphatical, is the mark of a pathetic speaker.

SECTION XXV.

WHEN you introduce things *past* as actually *present*, and in the moment of action, you no longer relate, but display, the very Action before the eyes of your readers. (1) “ A
 “ soldier, says *Xenophon* †, falls down under
 “ *Cyrus*’ horse, and being trampled under foot,
 “ wounds him in the belly with his sword.
 “ The horse, impatient of the wound, flings
 “ about

† *Xenophon de Cyri institut.* l. 7.

(1) So *Virgil Æn.* l. xi. ver. 637.

Orfilochus Romuli, quando ipsum horrebat adire,
 Hastam intorsit equo, ferrumque sub aure reliquit.

Quo sonipes ictu furit arduus, altaque jactat

Vulneris impatiens adrecto pectore crura.

Volvitur ille excussus humi.——

By making use of the *present* tense, *Virgil* makes the reader see almost with his eyes, the wound of the horse, and the fall of the warrior. Dr. Pearce.

(1.) *Virgil* supplies another instance of the efficacy of this Figure, in the *Æn.* l. viii. ver. 689.

“ about and throws off *Cyrus*. He falls to the
“ ground.” *Thucydides* very frequently makes
use of this Figure.

SECTION XXVI.

CHANGE of *Persons* has also a wonderful effect, in setting the very things before our eyes, and making the hearer think himself actually present and concern'd in dangers, when he is only attentive to a recital of them.

No force could vanquish them, thou would'st
have thought,

No toil fatigue, so furiously they fought *

And so *Aratus* †,

O put not thou to sea in that sad month ! (1.)

And

Unà omnes ruere, ac totum spumare reductis
Convolsum remis rostrisque tridentibus æquor.
Alta petunt : pelago credas innare revolfas
Cycladas, aut montes concurrere montibus altos.

The allusions in the last two lines prodigiously heighten and exalt the subject. So *Tasso* describes the horror of a battle very pompously, in his *Gierusalemme liberata*, Canto 9no.

L'horror, la crudeltà, la tema, il lutto
Van d'intorno scorrendo: et in varia imago
Vincitrice la morte errar per tutto
Vedresti, et andeggiar di sangue un lago.

* *Iliad*. v. ver. 698. † *Arati Phænom.* v. 287.

L 2

(2) *Solomon's*

And this passage of *Herodotus* ||: “ You
 “ shall sail upwards from the city *Elephanti-*
 “ *na*, and at length you will arrive upon a le-
 “ vel coast. — After you have travelled over
 “ this tract of land, you shall go on board
 “ another ship, and sail two days, and then
 “ you will arrive at a great city, call’d *Meroe*.”
 You see, my friend, how he carries your
 imagination along with him in this excursion!
 how he conducts it thro’ the different scenes,
 making even hearing sight! And all such pas-
 sages, directly address’d to the hearers, make
 them fancy themselves actually present in every
 occurrence. But when you address your dis-
 course, not in general to all, but to one in par-
 ticular, as here *,

You

|| Herod. l. 2. c. 29. * *Iliad*. ε. ver. 85.

(2) *Solomon’s* words, in *Prov.* viii. 34. bear some resem-
 blance, in the *Transition*, to this instance from *Homer*:
 “ She crieth at the gates, at the entry of the city, at the
 “ coming in of the doors—Unto you, O men, I call, and
 my voice is to the sons of men. Dr. *Pearce*.

There is also an example of it, in *St. Luke* v. 14. “ And
 “ he commanded him to tell no man, but — Go, shew
 “ thyself to the priest.”

And another more remarkable, in *Psalms* cxxviii. 2.
 “ Blessed are all they that fear the Lord, and walk in his
 “ way — For thou shalt eat the labours of thy hand.
 “ Oh! well is thee, and happy shalt thou be.”

It

(2) You could not see, so fierce *Tydides* rag'd,
Whether for *Greece* or *Ilion* he engag'd —

Mr. Pope.

By this address, you not only strike more upon his passions, but fill him with a more earnest attention, and a more anxious impatience for the event.

S E C T I O N XXVII.

S O M E T I M E S when a writer is saying any thing of a person, he brings him *in*, by a sudden *Transition*, to speak for *himself*. This Figure produces a vehement and lively *Pathetic*.

(1) Now *Hector*, with loud voice, renew'd their toils,
Bad them assault the ships and leave the spoils;
But

It is observable, that the latter part of this verse transgresses against the rules of grammar; but I think the spirit would have been much impaired, had it been, *Oh! well art thou*, instead of, *Oh! well is thee*. It is a beautiful disorder, and does honour to the translators.

(1) There is a celebrated and masterly transition of this kind, in the 4th book of *Milton's Paradise Lost*.

Thus at their shady lodge arriv'd, both stood,
Both turn'd, and under open sky ador'd
The God that made both sky, air, earth, and heav'n,
Which they beheld, the moon's resplendent globe
And starry pole — Thou also mad'st the night,
Maker omnipotent, and thou the day.

L 3

Mr.

But whom I find at distance from the fleet,
He from this vengeful arm his death shall meet. †

That part of the narration, which he could go through with decency, the poet here assumes to himself, but, without any previous notice, claps this abrupt menace into the mouth of his angry hero. How flat must it have sounded, had he stop'd to put in, *Hector spoke thus, or thus?* But now the quickness of the *Transition* outstrips the very thought of the poet.

Upon which account this Figure is then most seasonably applied, when the pressing exigency of time will not admit of any stop or delay, but even inforces a Transition from persons to persons, as in this passage of (2) *Hecataeus*: "*Ceyx* very much troubled at these proceedings, immediately commanded all the descendents of the *Heraclidæ* to depart
his

Mr. *Addison* observes, " That most of the modern heroic poets have imitated the ancients, in beginning a speech, without premising that the person said thus, or thus; but as it is easy to imitate the ancients in the omission of two or three words, it requires judgment to do it in such a manner, as they shall not be missed, and that the speech may begin naturally without them. *Spectator*, N^o 321.

(2) *Hecataeus*.] He means *Hecataeus* the *Milesian*, the first of the historians, according to *Suidas*, who wrote in prose. *Langbaine*.

(3) De-

“ his territories, —— For I am unable to assist
 “ you. To prevent therefore your own de-
 “ struction, and not to involve me in your
 “ ruin, go seek a retreat amongst another
 “ people.”

(3) *Demosthenes* has made use of this Figure in a different manner, and with much more passion and volubility, in his oration against *Aristogiton* * : “ And shall not one among you
 “ boil with wrath, when the iniquity of this
 “ insolent and profligate wretch is laid before
 “ your eyes? This insolent wretch, I say,
 “ who —— Thou most abandoned creature!
 “ when excluded the liberty of speaking, not
 “ by bars or gates, for these indeed some
 “ other might have burst.” — The thought is here left imperfect and unfinished, and he almost tears his words asunder to address them at once to different persons : “ Who — Thou
 “ most

(3) *Demosthenes has made use, &c.*] Reading here in the original δ instead of δ , a very small alteration due to the sagacity of Dr. *Tonstal*, clearly preserveth the sense. For undoubtedly *Demosthenes* maketh use of a *Transfition* in the same manner with *Homer* and *Hecataeus*. I would therefore translate it thus —— “ *Demosthenes* hath also made use of
 “ this Figure, not truly in a different manner, but with
 “ much more passion and volubility.”

† *Iliad*. *o.* ver. 346.

* *Orat. prima in Aristog.* p. 486. ed. *Parif.*

“ most abandon’d creature :” Having diverted his discourse from *Aristogiton*, and seemingly left him, he turns again upon him, (4) and attacks him afresh with more violent strokes of heat and passion. So *Penelope* in *Homer* †,

(5) The lordly suitors send ! But why must you
Bring baneful mandates from that odious crew ?
What ? must the faithful servants of my lord
Forego their tasks for them to crown the board ?
I scorn their love, and I detest their sight ;
And may they share their last of feasts to-night !
Why thus, ungen’rous men, devour my son ?

Why

† Odyss. *J.* ver. 681.

(4) *And attacks him afresh, &c.*—] This Figure is very artfully used by St. Paul, in his Epistle to the *Romans*. His drift is to shew, that the *Jews* were not the people of God, exclusive of the *Gentiles*, and had no more reason than they, to form such high pretensions, since they had been equally guilty of violating the moral law of God, which was antecedent to the *Mosaic*, and of eternal obligation. Yet, not to exasperate the *Jews* at setting out, and so render them averse to all the arguments he might afterwards produce, he begins with the *Gentiles*, and gives a black catalogue of all their vices, which (in reality were, as well as) appeared excessively heinous in the eyes of the *Jews*, till in the beginning of the second chapter, he unexpectedly turns upon them with, “ Therefore thou art inexcusable, O man, who-
“ soever thou art that judgest, ver. 1.” and again, ver. 3.
“ And thinkest thou this, O man, that judgest them which
“ do such things, and dost the same, that thou shalt escape
“ the judgment of God,” &c. &c. If the whole be read with attention, the apostle’s art will be found surprising, his
elo-

Why riot thus, till he be quite undone?
 Heedless of him, yet timely hence retire,
 And fear the vengeance of his awful fire.
 Did not your fathers oft his might commend?
 And children you the wond'rous tale attend?
 That injur'd hero you return'd may see,
 Think what he was, and dread what he may be.

S E C T I O N XXVIII.

THAT a *Periphrasis* (or *Circumlocution*)
 is a cause of Sublimity, no body, I think, can
 deny.

eloquence will appear grand, his strokes cutting, the attacks
 he makes on the *Jews* successive, and rising in their strength.

(5) In these verses *Penelope*, after she had spoke of the
 suitors in the *third* person, seems on a sudden exasperated
 at their proceedings, and addresses her discourse to them as
 if they were *present*,

Why thus, ungen'rous men, devour my son? &c.

To which passage in *Homer*, one in *Virgil* bears great
 resemblance, *Æn.* iii. ver. 708.

—— Hic pelagi tot tempestatibus actus,
 Heu! genitorem, omnis curæ casusque levamen,
 Amitto Anchisen; hic me, pater optime, fessum
 Deseris, heu! tantis nequicquam erepte periclis.

As does a passage also in the poetical book of *Job*, chap.
 xvi. ver. 7. where, after he had said of God, "But now
 "he hath made me weary," by a sudden *Transition*, he
 addresses his speech to God in the words immediately follow-
 ing, "Thou hast made desolate all my company."

Dr. Pearce.

(1) Arch-

deny. For as in musick an important word is rendered more sweet, by the divisions which are run harmoniously upon it; so a *Periphrasis* sweetens a discourse carried on in propriety of language, and contributes very much to the ornament of it, especially if there be no jarring or discord in it, but every part be judiciously and musically tempered. This may be established beyond dispute from a passage of *Plato*, in the beginning of his Funeral Oration. “ (1) We have now discharged the last
 “ duties we owe to these our departed friends,
 “ who thus provided, make the fatal voyage.
 “ They have been conducted publicly on
 “ their way by the whole body of the city,
 “ and in a private capacity by their parents
 “ and

* Xenoph. Cyropæd. lib. 1.

(1) Archbishop *Tillotson* will afford us an instance of the use of this Figure, on the same thought almost as that quoted by *Longinus* from *Plato*.

“ When we consider, that we have but a little while to
 “ be here, that we are upon our journey travelling towards
 “ our heavenly country, where we shall meet with all the
 “ delights we can desire; it ought not to trouble us much,
 “ to endure storms and foul ways, and to want many of
 “ those accommodations we might expect at home. This
 “ is the common fate of travellers, and we must take things
 “ as we find them, and not look to have every thing just
 “ to our mind. These difficulties and inconveniencies will
 “ shortly be over, and after a few days will be quite for-
 “ gotten,

“ and relations.” Here he calls Death *the fatal voyage*, and discharging the Funeral Offices, *a public conducting of them by their country*. And who can deny that the sentiment by this means is very much exalted? or that *Plato*, by infusing a melodious Circumlocution has temper’d a naked and barren thought with harmony and sweetness? So *Xenophon* * :
 “ You look upon toil as the guide to a happy life. Your souls are possess’d of the best qualification, that can adorn a martial breast. Nothing produces in you such sensible emotions of joy, as commendation.”
 By expressing an inclination to endure toil in this Circumlocution, “ You look upon labour as the guide to a happy life;” and by enlarging

“ gotten, and be to us as tho’ they had never been. And when we are safely landed in our own country, with what pleasure shall we look back on those rough and boisterous seas we have escaped?” 1st Vol. page 98. *Folio*.

In each passage Death is the principal thought, to which all the circumstances of the *Circumlocutions* chiefly refer; but the Archbishop has wound it up to a greater height, and tempered it with more agreeable and more extensive sweetness. *Plato* interrs his heroes, and then bids them adieu; but the christian orator conducts them to a better world, from whence he gives them a retrospect of that, thro’ which they have passed; to enlarge the comforts, and give them a higher enjoyment of the future.

enlarging some other words after the same manner, he has not only exalted the sense, but given new grace to his encomium. So that inimitable passage of *Herodotus* * : “ The
 “ goddess afflicted those *Scythians*, who had
 “ sacrilegiously pillaged her temple, with (2)
 “ the female disease.”

SECTION XXIX.

(1) *Circumlocution* is indeed more dangerous than any other kind of Figure, unless it be used with great circumspection ; it is otherwise very apt to grow trifling and insipid, and favour strongly of pedantry and dulness. For this reason *Plato* (tho’ for the generality superior to all in his Figures, yet being sometimes too lavish of them) is ridicul’d very much for the following expression in his treatise of Laws: † “ It is not to be permitted, that
 “ wealth

(2) The beauty of this *Periphrasis*, which *Longinus* so highly commends, appears not at present. Commentators indeed have laboured hard to discover what this *Disease* was, and abundance of remarks learned and curious *to be sure*, have been made upon it. The best way will be to imitate the decorum of *Herodotus*, and leave it still a mystery.

* Herod. l. 1. c. 105. † Platode legibus, l. 5. p. 741. ed. Par.

(1) *Circumlocution is indeed, &c.*—] *Shakespeare*, in *King Richard the second*, has made sick *John of Gaunt* pour out such a multitude to express *England*, as never was, nor ever will

“wealth of either gold or silver should get footing or settle in a city.” Had he, say the critics, forbade the possession of cattle, he might have called it *the wealth of mutton and beef*.

And now, what has been said on this subject, will I presume, my dear *Terentianus*, abundantly shew, of what service Figures may be in producing the Sublime. For it is manifest, that all I have mentioned, render compositions more pathetic and affecting. For the *Pathetic* partakes as much of the *Sublime*, as writing exactly in rule and character can do of the *Agreeable*.

P A R T IV.

S E C T I O N XXX.

BUT since the sentiments and the language of Compositions are generally best explained

will be met with again. Some of them indeed sound very finely, at least, in the ears of an *Englishman*: for instance,

This royal throne of kings, this seat of *Mars*,
 This other *Eden*, demy paradise,
 This fortress built by nature for herself
 Against infection and the hand of war;
 This happy breed of men, this little world,
 This precious stone set in the silver sea.—

† Plato de legibus, l. 5. p. 741. ed. Par.

(1) There

plained by the light they throw upon one another, let us in the next place consider, what it is that remains to be said concerning the *Diſtion*. And here, that a judicious *choice* of proper and magnificent terms has wonderful effects in winning upon and entertaining an audience, cannot, I think, be denied. For it is from hence, that the greateſt writers derive with indefatigable care the grandeur, the beauty, the ſolemnity, the weight, the ſtrength, and the energy of their expreſſions. This clothes a Compoſition in the moſt beautiful dreſs, makes it ſhine like a picture, in all the gaiety of colour; and in a word, it animates our thoughts, and inſpires them with a kind of vocal life. But it is needleſs to dwell upon theſe particulars, before perſons of ſo much taſte and experience. Fine words are indeed the peculiar light, in which our thoughts muſt ſhine. But then it is by no means proper, that they ſhould every where ſwell and look big. For dreſſing up a trifling ſubject in grand and exalted expreſſions, makes
the

(1) There never was a line of higher grandeur, or more honourable to human nature, expreſſed at the ſame time in a greater plainneſs and ſimplicity of terms, than the following, in the *Eſſay on man*.

An honeſt man's the nobleſt work of God.

(2) Images

the same ridiculous appearance, as the enormous mask of a tragedian would do upon the diminutive face of an infant. But in poetry * * * * *

* * [The remainder of this section is lost.] *

* * * * *

SECTION XXXI.

* * * * * [The beginning of this section is lost.] * * * In this verse of *Anacreon* the terms are *vulgar*, yet there is a simplicity in it, which pleases, because it is natural :

Nor shall this *Thracian* vex me more ! (1)

And for this reason, that celebrated expression of *Theopompus* seems to me the most significant of any I ever met with, tho' *Cecilius* has found something to blame in it. "*Philip* (says he) was used to swallow affronts, in compliance with the exigencies of his affairs."

(2) *Vulgar* terms are sometimes much more significant, than the most ornamental could possibly

(2) Images, drawn from common life or familiar objects, stand in need of a deal of judgment to support and keep them from sinking, but have a much better effect, and are far more expressive, when managed by a skilful hand, than those of a higher nature: the truth of this remark

possibly be. They are easily understood, because borrowed from common life; and what is most familiar to us, soonest engages our belief. Therefore when a person, to promote his ambitious designs, bears ill treatment and reproaches not only with patience, but a seeming pleasure, to say that *he swallows affronts*,

is visible from these lines in *Shakespear's Romeo and Juliet*:

—— I would have thee gone,
And yet no further than a wanton's bird,
That lets it hop a little from her hand,
Like a poor prisoner in his twisted gyves,
And with a silk thread pulls it back again,
So loving jealous of its liberty. —

Mr. *Addison* has made use of an *Image* of a lower nature in his *Cato*, where the lover cannot part with his mistress without the highest regret; as the lady could not with her lover in the former instance from *Shakespear*. He has touch'd it with equal delicacy and grace:

Thus o'er the dying lamp th' unsteady flame
Hangs quiv'ring to a point; leaps off by fits,
And falls again, as loth to quit its hold.

I have ventured to give these instances of the beauty and strength of *Images* taken from low and common objects, because what the Critic says of *Terms*, holds equally in regard to *Images*. An expression is not the worse for being obvious and familiar, for a judicious application gives it new dignity and strong significance. All *images* and *words* are dangerous to such as want genius and spirit. By their management, grand *words* and *images* improperly thrown together sink into *burlesque* and sounding nonsense, and the

easy

fronts, is as happy and expressive a phrase as could possibly be invented. The following passage from *Herodotus* in my opinion comes very near it *. “ *Cleomenes* (says he) being
 “ seized with madness, with a little knife
 “ that he had, cut his flesh into small pieces,
 “ till having entirely mangled his body, he
 “ ex-

easy and familiar are tortured into insipid *fustian*. A true genius will steer securely in either course, and with such bold rashness on particular occasions, that he will almost touch upon rocks, yet never receive any damage. This remark, in that part of it which regards the *Terms*, may be illustrated by the following lines of *Shakespeare*, spoken by *Apemantus* to *Timon*, when he had abjured all human society, and vow'd to pass the remainder of his days in a desert.

——— What? think'st thou
 That the bleak air, thy boisterous chamberlain,
 Will put thy shirt on warm? will these moist trees,
 That have out-liv'd the eagle, page thy heels,
 And skip when thou point'st out? will the cold brook,
 Candied with ice, cawdle thy morning taste
 To cure thy o'er-night's surfeit? Call the creatures,
 Whose naked natures live in all the spite
 Of wreakful heav'n, whose bare unhoused trunks,
 To the conflicting elements expos'd,
 Answer mere nature; bid them flatter thee;
 Oh! thou shalt find ———

The whole is carried on with so much spirit, and supported by such an air of solemnity, that it is noble and affecting. Yet the same expressions and allusions, in inferior hands, might have retained their original *baseness*, and been quite *ridiculous*.

* Herod. l. 6. c. 75.

M

(1) D:-

“ expired.” And again †, “ *Pythes* remaining still in the ship, fought courageously, till “ he was hack’d in pieces.” These expressions approach near to *Vulgar*, but are far from having vulgar significations.

SECTION XXXII.

AS to a proper number of *Metaphors*, *Cecilius* has gone into their opinion, who have settled it at *two* or *three* at most, in expressing the same object. But in this also, let *Demosthenes* be observed as our model and guide; and by him we shall find, that the proper time to apply them, is, when the passions are so much worked up, as to hurry on like a torrent, and unavoidably carry along with them

a

(1) *Demosthenes*, in this instance, bursts not out upon the traiterous creatures of *Philip*, with such bitterness and severity, strikes them not dumb, with such a continuation of vehement and cutting *Metaphors*, as *St. Jude* some profligate wretches in his *Epistle*, ver. 12, 13.

“ These are spots in your feasts of charity, when they
 “ feast with you, feeding themselves without fear: clouds
 “ they are without water, carried about of winds: trees,
 “ whose fruit withereth, without fruit, pluck’d up by the
 “ roots: raging waves of the sea, foaming out their own
 “ shame: wandering stars, to whom is reserved the blackness
 “ of darkness for ever.

By

a whole croud of metaphors. (1) " Those
 " prostituted souls, those cringing traitors,
 " those furies of the commonwealth, who
 " have combined to wound and mangle their
 " country, who have drank up its liberty in
 " healths, to *Philip* once, and since to *Alex-*
 " *ander*, measuring their happiness by their
 " belly and their lust. As for those gene-
 " rous principles of honour, and that maxim,
 " *never to endure a master*, which to our
 " brave fore-fathers, were the high ambition
 " of life, and the standard of felicity, these
 " they have quite subverted." Here, by
 means of this multitude of *Tropes*, the ora-
 tor bursts out upon the traitors in the warmest
 indignation. It is however the precept of
Aristotle and *Theophrastus*, that bold *Meta-*
phors

By how much the bold defence of Christianity, against
 the lewd practices, insatiable lusts, and impious blasphemies
 of wicked abandoned men, is more glorious than the de-
 fence of a petty state, against the intrigues of a foreign ty-
 rant; or, by how much more honourable and praise-worthy
 it is, to contend for the glory of God and religion, than the
 reputation of one republic; by so much, does this passage
 of the Apostle exceed that of *Demosthenes*, commended by
Longinus, in force of expression, liveliness of Allusion, and
 height of Sublimity.

† Herod. l. 7. c. 181.

phors ought to be introduced with some small alleviations; such as, *if it may be so express'd; and as it were, and if I may speak with so much boldness.* For this excuse, say they, very much palliates the hardness of the *Figures*.

Such a rule has a general use, and therefore I admit it; yet still I maintain what I advanced before in regard to *Figures*, that bold (2) *Metaphors*, and those too in good plenty, are very seasonable in a noble composition, where they are always mitigated and soften'd, by the vehement Pathetic and generous Sublime dispersed through the whole. For as it is the nature of the Pathetic and Sublime, to run rapidly along, and carry all before

* Ἀπομνημον, l. i. c. 45. ed. Oxon.

† Plato in *Timæo* passim.

(2) This remark shews the penetration of the judgment of *Longinus*, and proves the propriety of the strong *Metaphors* in Scripture; as when "Arrows are said to be drunk with blood," and "a sword to devour flesh." (*Deut.* xxxii. 42.) It illustrates the eloquence of *St. Paul*, who uses stronger, more expressive, and more accumulated *Metaphors*, than any other writer; as when, for instance, he files his converts, "His joy, his crown, his hope, his glory, his crown of rejoicing." (*Phil.* iii. 9.) When he exhorts them "to put on Christ." (*Rom.* xiii. 14.) When he speaks against the heathens, "who had changed the truth of God into a lye." (*Rom.* i. 25.) When against wicked men,

" whose

fore them, so they require the Figures, they are work'd up in, to be strong and forcible, and do not so much as give leisure to a hearer, to cavil at their number, because they immediately strike his imagination, and inflame him with all the warmth and fire of the speaker.

But further, in *Illustrations* and *Descriptions*, there is nothing so expressive and significant, as a chain of continued *Tropes*. By these has *Xenophon* * described, in so pompous and magnificent terms, the anatomy of the human body. By these has *Plato* † described the same thing, in so unparallel'd, so divine a manner. “ (3) The head of man *he calls* a citadel. The neck is an *isthmus* placed between

“ whose end is destruction, whose God is their belly, and
“ whose glory is their shame.” (Phil. iii. 19.) See a chain of *strong* ones, *Rom.* iii. 13--18.

(3) The *Allegory* or chain of *Metaphors* that occurs in *Psalms* lxxx. 8. is no way inferior to this of *Plato*. The royal author speaks thus of the people of *Israel*, under the *Metaphor* of a vine:

“ Thou hast brought a vine out of Egypt: thou hast
“ cast out the heathen and planted it. Thou madest room
“ for it, and when it had taken root, it filled the land. The
“ hills were covered with the shadow of it, and the boughs
“ thereof were like the goodly cedar-trees. She stretch'd
“ out her branches unto the sea, and her boughs unto the
“ river.” Dr. *Pearce*.

“ tween the head and the breast. The *ver-*
 “ *tebræ* or joints, on which it turns, are so
 “ many hinges. Pleasure is the bait, which
 “ allures men to evil, and the tongue is the
 “ informer of tastes. The heart, being the
 “ knot of the veins, and the fountain from
 “ whence the blood arises, and briskly circu-
 “ lates through all the members, is a watch-
 “ tower completely fortified. The pores *he*
 “ *calls* narrow streets. And because the heart
 “ is subject to violent palpitations, either when
 “ disturbed with fear of some impending
 “ evil, or when inflamed with wrath, the
 “ gods, *says he*, have provided against any
 “ ill effect that might hence arise, by giving
 “ a place in the body to the lungs, a soft
 “ and

St. Paul has nobly described, in a continuation of *Me-*
taphors, the Christian armour, in his epistle to the *Ephesians*,
 chap. vi. 13 —

The sublime description of the horse, in *Job* chap. xxxix.
 19-25. has been highly applauded by several writers. The
 reader may see some just observations on it, in the *Guardian*
 N^o 86. But the xxixth chapter of the same book will afford
 as fine instances of the beauty and energy of this Figure, as
 can any where be met with.

“ Oh that I were as in months past, as in the days when
 “ God preserved me! — when the Almighty was yet with
 “ me, when my children were about me: when I washed
 “ my steps with butter, and the rock poured me out rivers
 “ of oil! — When the ear heard me, then it blessed me;
 “ and

“ and bloodless substance, furnished with in-
 “ ward vacuities, like a sponge, that when-
 “ ever choler inflames the heart, the lungs
 “ should easily yield, should gradually break
 “ its violent strokes, and preserve it from
 “ harm. The seat of the concupiscible pas-
 “ sions, *he has named* the apartment of the
 “ women; the seat of the irascible, the
 “ apartment of the Men. The spleen is
 “ the sponge of the entrails, from whence
 “ when filled with excrements, it is swell’d
 “ and bloated. Afterwards (proceeds he) the
 “ gods covered all those parts with flesh,
 “ their rampart and defence against the ex-
 “ tremities of heat and cold, soft through-
 “ out like a cushion, and gently giving way
 “ to

“ and when the eye saw me, it gave witness to me.—
 “ The blessing of him that was ready to perish, came upon
 “ me, and I caused the widow’s heart to sing for joy. I
 “ put on righteousness, and it clothed me: my judgment
 “ was as a robe and a diadem. I was eyes to the blind, and
 “ feet was I to the lame. I was a father to the poor.—

There is another beautiful use of this *Figure* in the latter
 part of the lxvth *Psalms*. The description is lively, and
 what the *French* call *riante*, or laughing. It has indeed been
 frequently observed, that the Eastern writings abound very
 much in strong *Metaphors*, but in Scripture *they* are always
 supported by a ground-work of masculine and nervous
 strength, without which they are apt to swell into ridiculous
bombast.

“ to outward impressions. The blood *he calls*
 “ the pasture of the flesh ; and *adds*, that
 “ for the sake of nourishing the remotest
 “ parts, they opened the body into a num-
 “ ber of rivulets, like a garden well stock’d
 “ with plenty of canals, that the veins might
 “ by this means receive their supply of the
 “ vital moisture from the heart, as the com-
 “ mon source, and convey it thro’ all the
 “ fluices of the body. And at the approach
 “ of death, the soul, *he says*, is loosed, like
 “ a ship from her cables, and left at the li-
 “ berty of driving at pleasure.” Many other
 turns of the same nature in the sequel might
 be adjoined, but these already abundantly
 shew, that *Tropes* are naturally endued with
 an air of Grandeur, that *Metaphors* contri-
 bute very much to Sublimity, and are of very
 important service, in descriptive and pathetic
 Compositions.

That the use of Tropes, as well as of all
 other things, which are ornamental in dis-
 course, may be carried to excess, is obvious
 enough, tho’ I should not mention it. Hence
 it comes to pass, that many severely censure
 Plato,

(4) *Lyfias* was one of the *ten* celebrated orators of *Athens*.
 He was a neat, elegant, correct, and witty writer, but not
 sublime. *Cicero* calls him *propè perfectum*, almost perfect.

Quintilian

Plato, because oftentimes, as if he was mad to utter his words, he suffers himself to be hurried into raw undigested Metaphors, and a vain pomp of Allegory. “ For is it not (says he) * easy to conceive, that a city ought to resemble a goblet replenished with a well-tempered mixture? where, when the foaming deity of wine is poured in, it sparkles and fumes; but when chastised by another more sober divinity, it joins in firm alliance, and composes a pleasant and palatable liquor.” For (say they) to call water a *sober divinity*, and the mixture *chastisement*, is a shrewd argument, that the author was not very sober himself.

Cecilius had certainly these trifling flourishes in view, when he had the rashness in his essay on (4) *Lyfias*, to declare him much preferable to *Plato*; bias’d to it by two passions equally indiscreet. For tho’ he loved *Lyfias* as well as his own self, yet he hated *Plato* with more violence, than he could possibly love *Lyfias*. Besides, he was hurried on by so much heat and prejudice, as to presume on the concession of certain points, which

Quintilian says he was more like a clear fountain, than a great river.

* *Plato*, l. 6. de legibus, p. 773. ed. Par.

which never will be granted. For *Plato* being oftentimes faulty, he thence takes occasion to cry up *Lyfias* for a faultless and consummate writer, which is so far from being truth, that it has not so much as the shadow of it.

SECTION XXXIII.

BUT let us for once admit the possibility of a faultless and consummate writer; and then, will it not be worth while to consider at large that important question, Whether in poetry or prose, what is truly grand in the midst of some faults, be not preferable to that, which has nothing extraordinary in its best parts, correct however throughout, and faultless? And further, Whether the excellence of fine-writing consists in the number of its beauties, or in the grandeur of its strokes? For these points, being peculiar to the Sublime, demand an illustration.

I readily allow, that writers of a lofty and tow'ring genius are by no means pure and correct,

(1) *In passing our judgment, &c.]* So *Horace*, *Ep. l. ii. Ep. i. 262.*

*Discit enim citius meminitque libentius illud,
Quod quis deridet, quàm quod probat & veneratur.*

(2) *I*

rect, since whatever is neat and accurate throughout, must be exceedingly liable to flatness. In the Sublime, as in great affluence of fortune, some minuter articles will unavoidably escape observation. But it is almost impossible for a low and grov'ling genius to be guilty of error, since he never endangers himself by soaring on high, or aiming at eminence, but still goes on in the same uniform secure track, whilst its very height and grandeur exposes the Sublime to sudden falls. Nor am I ignorant indeed of another thing, which will no doubt be urged, that (1) in passing our judgment upon the works of an author, we always muster his imperfections, so that the remembrance of his faults sticks indelibly fast in the mind, whereas that of his excellencies is quickly worn out. For my part, I have taken notice of no inconsiderable number of faults in *Homer*, and some other of the greatest authors, and cannot by any means be blind or partial to them; however, (2) I judge them not to be voluntary faults, so much as accidental slips incurr'd thro' inadvertence; such

(2) *I judge them, &c.*] So *Horace, Ars Poet.* 351.

— Ubi plura nitent in carmine, non ego paucis
Offendor maculis, quas aut incuria fudit,
Aut humana parum cavit natura ———

(3) *Tho'*

such as, when the mind is intent upon things of a higher nature, will creep insensibly into compositions. And for this reason I give it as my real opinion, that the great and noble flights, (3) tho' they cannot every where boast an equality of perfection, yet ought to carry off the prize, by the sole merit of their own intrinsic grandeur.

(4) *Apollonius*, author of the *Argonautics*, was a writer without a blemish: and no one ever succeeded better in Pastoral than *Theocritus*, excepting some pieces where he has quitted his own province. But yet, would you chuse to be *Apollonius* or *Theocritus* rather than

(3) *Tho' they cannot every where boast, &c.*] So Mr. Pope, in the spirit of *Longinus*:

Great wits sometimes may gloriously offend,
And rise to faults true critics dare not mend;
From vulgar bounds with brave disorder part,
And snatch a grace beyond the rules of art;
Which, without passing thro' the judgment, gains
The heart, and all its end at once attains.

Essay on Criticism.

(4) *Apollonius* was born at *Alexandria*, but called a *Rhodian*, because he resided at *Rhodes*. He was the scholar of *Callimachus*, and succeeded *Eratoſthenes* as keeper of *Ptolemy's* library: He wrote the *Argonautics*, which are still extant. Of this poet *Quintilian* has thus given his judgment, *Instit. orat. l. x. c. i.* "He published a performance, which was not despicable, but had a certain even mediocrity throughout." Dr. *Pearce*.

(5) *Era-*

than *Homer*? Is the poet (5) *Eratoſthenes*, whose *Erigone* is a complete and delicate performance, and not chargeable with one fault, to be eſteem'd a ſuperior poet to *Archilochus*, who flies off into many and brave irregularities; a godlike ſpirit bearing him forwards in the nobleſt career, ſuch ſpirit as will not bend to rule, or eaſily brook controul? In *Lyrics*, would you ſooner be (6) *Bacchylides* than *Pindar*, or (7) *Io* the *Chian*, than the great *Sophocles*? *Bacchylides* and *Io* have written ſmoothly, delicately, and correctly, they have left nothing without the niceſt decoration; but in *Pindar* and *Sophocles*, who carry fire along with

(5) *Eratoſthenes* the *Cyrenæan*, ſcholar of *Callimachus* the poet. Among other pieces of poetry, he wrote the *Erigone*. He was predeceſſor to *Apollonius*, in *Ptolemy's* library at *Alexandria*. Dr. Pearce.

(6) *Bacchylides* a *Greek* poet, famous for lyric verſe; born at *Iulis*, a town in the iſle of *Ceos*. He wrote the *Apodemics*, or the travels of a deity. The emperor *Julian* was ſo pleas'd with his verſes, that he is ſaid to have drawn from thence rules for the conduct of life. And *Hiero* the *Syracuſan* thought them preferable even to *Pindar's*, by a judgment quite contrary to what is given here by *Longinus*.

Dr. Pearce.

(7) *Io* the *Chian*, a *dithyrambic* poet, who, beſides *Odes*, is ſaid to have compoſed forty *Fables*. He is called by *Ariſtophanes*, *The eaſtern ſtar*, becauſe he died, whiſt he was writing an *Ode* that began with thoſe words. Dr. Pearce.

(8) The

with them thro' the violence of their motion, that very fire is many times unseasonably quench'd, and then they drop most unfortunately down. But yet no one, I am certain, who has the least discernment, will scruple to prefer the fingle (8) *Oedipus* of *Sophocles*, before all that *Io* ever composed.

SECTION XXXIV.

IF the beauties of writers are to be estimated by their number, and not by their quality or grandeur, then *Hyperides* will prove far superior to *Demosthenes*. He has more harmony and a finer cadence, he has a greater number of beauties, and those in a degree almost next to excellent. He resembles a champion, who, professing himself master of the five exercises, in each of them severally must

(8) The *Oedipus Tyrannus*, the most celebrated tragedy of *Sophocles*, which (as Dr. *Pearce* observes) poets of almost all nations have endeavoured to imitate, tho' in my opinion very little to their credit.

(1) *The graces* — of *Lyfias*.] For the clearer understanding of this passage, we must observe, that there are two sorts of *graces*; the one majestic and grave, and proper for the poets, the other simple and like ralleries in comedy. Those of the last sort enter into the composition of the polished stile, called by the rhetoricians *γλαφυρὸν λόγος*; and of this kind

must yield the superiority to others, but in all together stands alone and unrivall'd. For *Hyperides* has in every point, except the structure of his words, imitated all the virtues of *Demosthenes*, and has abundantly added (1) the graces and beauties of *Lyfias*. When his subject demands simplicity, his stile is exquisitely smooth; nor does he utter every thing, with one emphatical air of vehemence, like *Demosthenes*. His thoughts are always just and proper, tempered with most delicious sweetness and the softest harmony of words. His turns of wit are inexpressibly fine. He raises a laugh with the greatest art, and is prodigiously dextrous at irony or sneer. His strokes of rallery are far from ungenteel; by no means far-fetch'd, like those of the depraved imitators of *Attic* neatness, but apposite and proper. How skilful at evading an argument!

With

kind were the graces of *Lyfias*, who in the judgment of *Dionysius* of *Halicarnass*, excelled in the polished stile; and for this reason *Cicero* calls him, *venustissimum oratorem*. We have one instance of the graces of this pretty orator: Speaking one day against *Æschines*, who was in love with an old woman, "He is enamoured (cried he) with a lady, "whose teeth may be counted easier than her fingers." Upon this account *Demetrius* has rank'd the graces of *Lyfias*, in the same class, with those of *Sophon*, a farce-writer.

Dacier.

(2) Hy-

With what humour does he ridicule, and with what dexterity does he sting in the midst of a smile! In a word, there are inimitable graces in all he says. Never did any one more artfully excite compassion; never was any more diffuse in narration; never any more dextrous at quitting and resuming his subject, with such easy address, and such pliant activity. This plainly appears in his little poetical fables of *Latona*; and besides, he has composed a funeral oration with such pomp and ornament, as I believe never will, or can, be equall'd.

Demosthenes, on the other side, has been unsuccessful in representing the humours and cha-

(2) *Hyperides*, of whom mention has been made already, and whom the author in this section compares with *Demosthenes*, was one of the ten famous orators of *Athens*. He was *Plato's* scholar, and thought by some to have shared with *Lycurgus* in the public administration. His orations for *Phryne* and *Athenogenes* were very much esteemed, tho' his defence of the former owed its success to a very remarkable incident, mentioned by *Plutarch*. (*Life of the ten orators*, in *Hyperides*.)

Phryne was the most famous courtesan of that age; her form so beautiful, that it was taken as a model, for all the statues of *Venus* carved at that time, throughout *Greece*. Yet an intrigue between her and *Hyperides* grew so scandalous, that an accusation was preferred against her, in the courts of *Athens*. *Hyperides* defended her with all the art and rhetoric, which experience and love could teach him, and his oration for her was as pretty and beautiful as his subject.

characters of men; he was a stranger to diffusive eloquence; awkward in his address; void of all pomp and show in his language; and in a word, for the most part deficient in all the qualities ascribed to *Hyperides*. Where his subject compels him to be merry or facetious, he makes people laugh, but it is at himself. And the more he endeavours at rallery, the more distant is he from it. (2) Had he ever attempted an oration for a *Phryne* or an *Athenogenes*, he would in such attempts have only served as a foil to *Hyperides*.

Yet after all, in my opinion, the numerous beauties of *Hyperides* are far from having
any

subject. But as what is spoke to the ears makes not so deep an impression, as what is shewn to the eyes, *Hyperides* found his eloquence unavailing, and effectually to soften the judges, uncovered the lady's bosom. Its snowy whiteness was an argument in her favour not to be resisted, and therefore she was immediately acquitted.

Longinus's remark is a compliment to *Hyperides*, but does a secret honour to *Demosthenes*. *Hyperides* was a graceful, genteel speaker, one that could say pretty things, divert his audience, and when a lady was the topic, quite out-shine *Demosthenes*; whose eloquence was too grand to appear for any thing, but honour and liberty. Then he could warm, transport, and triumph; could revive in his degenerate countrymen a love of their country and a zeal for freedom; could make them cry out in rage and fury, "Let us arm, let us away, let us march against *Philip*."

any inherent greatness. They shew the sedateness and sobriety of the author's genius, but have not force enough to enliven or to warm an audience. No one that reads him, is ever sensible of extraordinary emotion. Whereas *Demosthenes* adding to a continued vein of grandeur and to magnificence of diction (the greatest qualifications requisite in an orator) such lively strokes of passion, such copiousness of words, such address, and such rapidity of speech; and, what is his masterpiece, such force and vehemence, as the greatest writers besides durst never aspire to; being, I say, abundantly furnished with all these divine (it would be sin to call them human) abilities, he excels all before him in the beauties which are really his own; and to atone for deficiencies in those he has not, overthrows all opponents with the irresistible force, and the glittering blaze, of his lightning. For it is much easier to behold, with steadfast and undazzled eyes, the flashing lightning, than those ardent strokes of the Pathetic, which come so thick one upon another in his orations.

SECTION XXXV.

THE parallel between *Plato* and his opponent must be drawn in a different light. For *Lyfias* not only falls short of him in the excellence, but in the number also, of his beauties. And what is more, he not only falls short of him in the number of his beauties, but exceeds him vastly in the number of his faults.

What then can we suppose that those god-like writers had in view, who laboured so much in raising their compositions to the highest pitch of the Sublime, and look'd down with contempt upon accuracy and correctness?—Amongst others, let this reason be accepted. Nature never designed man to be a grov'ling and ungenerous animal, but brought him into life, and placed him in the world, as in a crowded theatre, not to be an idle spectator, but spurr'd on by an eager thirst of excelling, ardently to contend in the pursuit of glory. For this purpose, she implanted in his soul an invincible love of grandeur, and a constant emulation of whatever seems to approach nearer to divinity than himself. Hence it is, that the whole universe is not sufficient, for the extensive reach and piercing speculation of the human understanding.

standing. It passes the bounds of the material world, and lanches forth at pleasure into endless space. Let any one take an exact survey of a life, which, in its every scene, is conspicuous on account of excellence, grandeur, and beauty, and he will soon discern for what noble ends we were born. Thus the impulse of nature inclines us to admire, not a little clear transparent rivulet that ministers to our necessities, but the *Nile*, the *Ister*, the *Rhine*, or still much more, the Ocean. We are never surprised at the sight of a small fire that burns clear, and blazes out on our own private hearth, but view with amaze the celestial fires, tho' they are often obscured

(1) We have a noble description of the *vulcano* of *Ætna* in *Virgil. Æn. l. iii. v. 571.* which will illustrate this passage in *Longinus*:

——— Horrificis juxta tonat *Ætna* ruinis,
Interdumque atram prorumpit ad æthera nubem,
Turbine fumantem piceo & candente favillâ,
Attollitque globos flammarum, & sidera lambit:
Interdum scopulos, avolsaque viscera montis
Erigit eructans, liquefactaque saxa sub auras
Cum gemitu glomerat, fundoque exæstuat imo.

——— The coast where *Ætna* lies,
Horrid and waste, its entrails fraught with fire;
That now casts out dark fumes and pitchy clouds,

Vast

scured by vapours and eclipses. (1) Nor do we reckon any thing in nature more wonderful than the boiling furnaces of *Ætna*, which cast up stones, and sometimes whole rocks, from their labouring abyss, and pour out whole rivers of liquid and unmingled flame. And from hence we may infer, that whatever is useful and necessary to man, lies level to his abilities, and is easily acquired; but whatever exceeds the common size, is always great, and always amazing.

S E C T I O N XXXVI.

WITH regard therefore to those sublime writers,

Vast show'rs of ashes hov'ring in the smoke;
 Now belches molten stones, and ruddy flames
 Incens'd, or tears up mountains by the roots,
 Or flings a broken rock aloft in air.
 The bottom works with smother'd fire, involv'd
 In pestilential vapours, stench, and smoke.

Mr. Addison.

Longinus's short description has the same spirit and grandeur with *Virgil's*. The *sidera lambit* in the fourth line has the *swell* in it, which *Longinus*, Sect. iii. calls *super-tragical*. This is the remark of Dr. *Pearce*; and it is observable, that Mr. *Addison* has taken no notice of those words in his translation.

writers, whose flight, however exalted (1) never fails of its use and advantage, we must add another consideration.—Those other inferior beauties shew their authors to be men, but the Sublime makes near approaches to the height of God. What is correct and faultless, comes off barely without censure, but the Grand and the Lofty command admiration. What can I add further? One exalted and sublime sentiment in those noble authors makes ample amends for all their defects. And what is most remarkable; were the errors of *Homer*, *Demosthenes*, *Plato*, and the rest of the most celebrated authors, to be cull'd carefully out and thrown together, they would not bear the least proportion to those infinite, those inimitable excellencies, which are so conspicuous in these heroes of antiquity. And for this reason has every age and every

(1) *Never fails of its use and advantage.*] *Longinus* in the preceding section had said, that men “view with amaze
“the celestial fires (such as the Sun and Moon) tho’ they
“are frequently obscured;” the case is the same with the burning mountain *Ætna*, tho’ it casts up pernicious fire from its abyss: But here, when he returns to the sublime authors, he intimates, that the Sublime is the more to be admired, because far from being useless or amusing, it is of great service to its authors, as well as to the public.

Dr. *Pearce*.

(2) The

every generation, unmoved by partiality and unbiaſſed by envy, awarded the laurels to theſe great maſters, which flouriſh ſtill green and unfading on their brows, and will flouriſh,

As long as ſtreams in ſilver mazes rove,
Or Spring with annual green renews the grove.

Fenton.

A certain writer objects here, that an ill-wrought (2) *Coloſſus* cannot be ſet upon the level with a little faultleſs Statue ; for inſtance, (3) the *little ſoldier* of *Polycletus* ; but the answer to this is very obvious. In the works of art we have regard to exact proportion ; in thoſe of nature, to grandeur and magnificence. Now ſpeech is a gift beſtowed upon us by nature. As therefore reſemblance and proportion to the originals is required in ſtatues,

(2) The *Coloſſus* was a moſt famous ſtatue of *Apollo*, erected at *Rhodes* by *Falyſius*, of a ſize ſo vaſt, that the ſea ran, and ſhips of the greateſt burden failed between its legs. *Idem*.

(3) The *Doryphorus*, a ſmall ſtatue by *Polycletus* a celebrated ſtatuary. The proportions were ſo finely obſerved in it, that *Lyſippus* profeſſed he had learned all his art from the ſtudy and imitation of it.

tues, so in the noble faculty of discourse there should be something extraordinary, something more than humanly great.

But to close this long digression, which had been more regularly placed at the beginning of the Treatise; since it must be owned, that it is the business of art to avoid defect and blemish, and almost an impossibility in the Sublime, always to preserve the same majestic air, the same exalted tone, art and nature should join hands, and mutually assist one another. For from such union and alliance perfection must certainly result.

These are the decisions I have thought proper to make concerning the questions in debate. I pretend not to say they are absolutely right; let those who are willing, make use of their own judgment.

S E C-

† Demosthenis seu potius Hégessippi Orat. de Haloneso, ad finem.

(1) The manner in which *Similes* or *Comparisons* differ from *Metaphors*, we cannot know from *Longinus*, because of the gap which follows in the original; but they differ only in the expression. To say that, *fine eyes are the eyes of a dove*, or that, *cheeks are a bed of spices*, are strong metaphors; which become comparisons, if expressed thus, *are as the eyes of a dove*, or *as a bed of spices*. These two *Comparisons* are taken from the description of the beloved in the Song

SECTION XXXVII.

TO return. (1) *Similes* and *Comparisons* bear so near an affinity to *Metaphors*, as to differ from them only in one particular * * *
 * * * [*The Remainder of this Section is lost.*] * * * * *

SECTION XXXVIII.

* * * * * [*The Beginning of this Section on Hyperbolés is lost.*] * * * * *
 * * * As this *Hyperbolé*, for instance, is exceeding bad, “ If you carry not your brains
 “ in the soles of your feet, and tread upon
 “ them †.” One consideration therefore must always be attended to, “ How far the thought
 “ can

Song of *Solomon* (ver. 10--16.) in which there are more of great strength and propriety, and an uncommon sweetness.

“ My beloved is sweet and ruddy, the chief among ten
 “ thousand. His head is as the most fine gold; his locks
 “ are bushy, and black as a raven. His eyes are as the
 “ eyes of a dove by the rivers of water, wash'd with milk,
 “ and fitly set. His cheeks are as a bed of spices, as sweet
 “ flowers; his lips like lilies, dropping sweet-smelling myrrh.
 “ His hands are as gold-rings set with the beryl: his belly
 “ is as bright as ivory over-laid with sapphire. His legs are
 “ as

" can properly be carried." For over-shooting the mark often spoils an *Hyperbolé*; and whatever is over-stretched, loses its tone, and immediately relaxes; nay, sometimes produces an effect contrary to that for which it was intended. Thus *Isocrates*, childishly ambitious of saying nothing without enlargement, has fallen into a shameful puerility. The end and design of his Panegyric (1) is to prove, that the *Athenians* had done greater service to the united body of *Greece*, than the *Lacedemonians*; and this is his beginning: " The virtue and efficacy of eloquence is so
" great

" as pillars of marble set upon sockets of fine gold. His
" countenance is as Lebanon, excellent as the cedars. His
" mouth is most sweet, yea, he is altogether lovely."

(1) *Panegyric.*] This is the most celebrated oration of *Isocrates*, which after ten, or, as some say, fifteen years labour spent upon it, begins in so indiscreet a manner. *Longinus*, Sect. iii. has censured *Timæus*, for a frigid parallel between the expedition of *Alexander* and *Isocrates*, yet *Gabriel de Petra*, an editor of *Longinus*, is guilty of the same fault, in making even an elephant more expeditious than *Isocrates*, because they breed faster, than he wrote.

(2) The whole of this remark is curious and refined. It is the importance of a passion, which qualifies the *Hyperbolé*, and makes that commendable, when uttered in warmth and vehemence, which in coolness and sedateness would be insupportable. So *Cassius* speaking invidiously of *Cæsar*, in order to raise the indignation of *Brutus*;

Why,

“ great, as to be able to render great things
 “ contemptible, to dress up trifling subjects
 “ in pomp and show, to clothe what is old
 “ and obsolete, in a new dress, and put off
 “ new occurrences in an air of antiquity.”

And will it not be immediately demanded,—
 Is this what you are going to practise with regard to the affairs of the *Athenians* and *Lacedemonians*?—For this ill-timed encomium of eloquence is an inadvertent admonition to the audience, not to listen or give credit to what he says.

(2) Those *Hyperbolés* in short are the best
 (as

Why, man, he doth bestride the narrow world
 Like a *Colossus*, and we petty men
 Walk under his huge legs, and peep about
 To find ourselves dishonourable graves.

So, again, in return to the swelling arrogance of a bully,

To whom? to thee? what art thou? have not I
 An arm as big as thine? a heart as big?
 Thy words I grant are bigger: for I wear not
 My dagger in my mouth ———

Shakespeare's Cymbeline.

Hyperbolés literally are Impossibilities, and therefore can only then be seasonable or productive of Sublimity, when the circumstances may be stretched beyond their proper size, that they may appear without fail important and great.

(3) The

(as I have before observed of *Figures*) which have neither the appearance nor air of *Hyperbolés*. And this never fails to be the state of *those*, which in the heat of a passion flow out in the midst of some grand circumstance. Thus *Thucydides* has dextrously applied *one* to his countrymen that perished in *Sicily* * :
 “ The *Syracusans* (says he) came down upon
 “ them, and made a slaughter chiefly of those
 “ who were in the river. The water was immediately discoloured with blood. But the
 “ stream polluted with mud and gore, deterred them not from drinking it greedily,
 “ nor many of them from fighting desperately for a draught of it.” A circumstance so uncommon and affecting gives those expressions of *drinking mud and gore*, and *fighting desperately for it*, an air of probability.

Herodotus has used a like *Hyperbolé* concerning those warriors who fell at *Thermopylæ* :

(3) The author has hitherto treated of *Hyperbolés* as conducive to Sublimity, which has nothing to do with humour and mirth, the peculiar province of Comedy. Here the incidents must be so over-stretched, as to promote diversion and laughter. Now what is most absurd and incredible, sometimes becomes the keenest joke. But there is judgment
 even

pylæ †: “In this place they defended themselves, with the weapons that were left, and with their hands and teeth, till they were buried under the arrows of barbarians.” Is it possible, you will say, for Men to defend themselves with their teeth, against the fury and violence of armed assailants? Is it possible that men could be buried under arrows? Notwithstanding all this, there is a seeming probability in it. For the circumstance does not appear to have been fitted to the Hyperbolé, but the Hyperbolé seems to be the necessary production of the circumstance. For applying these strong Figures, only where the heat of action, or impetuosity of passion, demands them (a point I shall never cease to insist upon) very much softens and mitigates the boldness of too daring expressions. (3) So in comedy, circumstances wholly absurd and incredible pass off very well, because they answer their end, and raise a laugh. As in
this

even in writing absurdities and incredibilities, otherwise instead of raising the laugh, they sink below it, and give the spleen. Genius and discretion are requisite to play the fool with applause.

* Thucyd. l. 7. p. 446. ed. Oxon.

† Herod. l. 7. c. 225.

(4) *Deme-*

this passage: "He was owner of a piece of
"ground not so large as (4) a *Lacedemonian*
"letter." For laughter is a passion arising
from some inward pleasure.

But Hyperbolés equally serve to two purposes; they *enlarge* and they *lessen*. Stretching any thing beyond its natural size is the property of both. And the *Diasym* (the other species of the Hyperbolé) increases the lowness

(4) *Demetrius Phalareus* has commended one of these letters, for its sententious and expressive conciseness, which has been often quoted to illustrate this *passage*. It is very well worth observation. The direction is longer than the letter.

The Lacedemonians to Philip.

"Dionysius is at Corinth."

At the time when this was written, *Dionysius*, who for his tyranny had been driven out of *Sicily*, taught school at *Corinth*, for bread. So that it was a hint to *Philip*, not to proceed, as he had begun, to imitate his conduct, lest he should be reduced to the same necessitous condition.

(5) *Shakespeare* has made *Richard III.* speak a merry *Diasym* upon himself:

I, that am rudely stamp'd, and want love's majesty,
To strut before a wanton ambling nymph;
I, that am curtail'd of this fair proportion,
Cheated of feature by dissembling nature,
Deform'd, unfinished, sent before my time,
Into this breathing world; scarce half made up,

And

lowness of any thing, or renders trifles more trifling (5).

P A R T V.

S E C T I O N XXXIX.

WE have now, my friend, brought down our enquiries to (1) the fifth and last source of Sublimity,

And that, so lamely and unfashionably,
That dogs bark at me, as I halt by them.

(1) The author, in the *fifth* division, treats of *Composition*, or such a Structure of the words and periods, as conduces most to harmony of sound. This subject has been handled with the utmost nicety and refinement, by the ancient writers, particularly *Dionysius of Halicarnassus* and *Demetrius Phalareus*. The former, in his Treatise on the structure of words, has recounted the different sorts of stile, has divided each into the periods of which it is composed, has again subdivided those periods into their different members, those members into their words, those words into syllables, and has even anatomized the very syllables into letters, and made observations on the different natures and sounds of the vowels, half-vowels, and mutes. He shews, by instances drawn from *Homer*, *Herodotus*, *Thucydides*, &c. with what artful management, those great authors have sweetened and enobled their Compositions, and made their sound to echo to the sense. But a stile, *he says*, may be sweet without any grandeur, and may be grand without any sweetness. *Thucydides* is an example of the latter, and *Xenophon* of the former;

Sublimity, which, according to the divisions premised at first, is the *Composition* or *Structure* of the words. And tho' I have drawn up, in two former treatises, whatever observations I had made on this head, yet the present occasion lays me under a necessity of making some additions *here*.

Harmonious Composition has not only a natural tendency to please and to persuade, but inspires us to a wonderful degree, with generous ardor and passion. (2) Fine notes in music

former; but *Herodotus* has succeeded in both, and written his history in the highest perfection of style.

An *English* reader would be surprised to see, with what exactness they lay down rules for the feet, times, and measures of prose as well as of verse. This was not peculiar to the *Greek* writers, since *Cicero* himself in his rhetorical works, abounds in rules of this nature for the *Latin* tongue. The works of that great orator could not have lived and received such general applause, had they not been laboured with the utmost art; and what is really surprising, how careful soever his attention was, to the length of his syllables, the measure of his feet, and the modulation of his words, yet it has not damped the spirit, or stiffened the freedom of his thoughts. Any one of his performances, on a general survey, appears grand and noble; on a closer inspection, every part shews peculiar symmetry and grace.

Longinus contents himself here with two or three general observations, having written *two* volumes already on this subject. The loss of *these*, I fancy, will raise no great regret

music have a surprising effect on the passions of an audience. Do they not fill the breast with inspired warmth, and lift up the heart into heavenly transport? The very limbs receive motion from the notes, and the hearer, tho' he has no skill at all in music, is sensible however, that all its turns make a strong impression on his body and mind. The sounds of any musical instrument are in themselves insignificant, yet by the changes of the air, the agreement of the chords, and symphony of

gret in the mind of an *English* reader, who has little notion of such accuracies in composition. The free language we speak, will not endure such refined regulations, for fear of incumbrance and restraint. Harmony indeed it is capable of to a high degree, yet such as flows not from precept, but the genius and judgment of composers. A good ear is worth a thousand rules; since with it, the periods will be rounded and sweeten'd, and the stile exalted, so that judges shall commend and teach others to admire; and without it, all endeavours to gain attention shall be vain and ineffectual, unless where the grandeur of the sense will atone for rough and unharmonious expression.

(2) In *this* passage two musical instruments are mentioned, αὐλὴ and κιθάρη; but as what is said of them in the *Greek*, will not suit with the modern notions of a *pipe* and an *harp*, I hope, I shall not be blamed for dropping those words, and keeping these remarks in a general application to music.

of the parts, they give extraordinary pleasure, as we daily experience, to the minds of an audience. Yet these are only spurious images and faint imitations of the persuasive voice of man, and far from the genuine effects and operations of human nature.

What an opinion therefore may we justly form of *fine Composition*, the effect of (3) that harmony, which nature has implanted in the voice of man? It is made up of words, which by no means die upon the ear, but sink within, and reach the understanding. And then, does it not inspire us with fine ideas of sentiments and things, of beauty and of order, qualities of the same date and existence with our souls? Does it not, by an elegant structure and marshalling of sounds, convey the passions of the speaker into the breasts of his audience? Then, does it not seize their attention, and by framing an edifice of words to suit the sublimity of thoughts, delight, and transport, and raise those ideas of dignity and grandeur, which it shares itself, and was designed, by the ascendent it gains upon the

(3) Tanta oblectatio est in ipsa facultate dicendi, ut nihil hominum aut auribus aut mentibus jucundius percipi possit. Quis enim cantus moderata orationis pronuntiatione dulcior
inve-

the mind, to excite in others? But it is folly to endeavour to prove what all the world will allow to be true. For experience is an indisputable conviction.

That sentiment seems very lofty, and justly deserves admiration, which *Demosthenes* immediately subjoins to the decree *; Τῷτο τὸ ψήφισμα τὸν τότε τῇ πόλει περιζάντα κίνδυνον παρελθεῖν ἐποίησεν, ὥσπερ νέφος. “ This very
 “ decree scattered, like a vapour, the danger,
 “ which at that time hung hovering over the
 “ city.” Yet the sentiment itself is not more to be admired, than the harmony of the period. It consists throughout of *Dactyls*, the finest measure, and most conducing to Sublimity. And hence are they admitted into heroic verse, universally allowed to be the most noble of all. But for further satisfaction, only transpose a word or two, just as you please; Τῷτο τὸ ψήφισμα, ὥσπερ νέφος, ἐποίησε τὸν τότε κίνδυνον παρελθεῖν or take away a syllable, ἐποίησε παρελθεῖν ὡς νέφος, and you will quickly discern how much harmony conspires with Sublimity. In ὥσπερ νέφος, the first word
 moves

inveniri potest? quod carmen artificiosa verborum conclusione aptius? *Cicero de oratore, l. ii.*

* *Orat. de corona, p. 114. ed. Oxon.*

moves along in a stately measure of four *times*, and when one syllable is taken away, as ὡς νέφος, the subtraction maims the Sublimity. So on the other side, if you lengthen it, παρελθεῖν ἐποίησεν, ὡςπερὶ νέφος, the sense indeed is still preserved, but the cadence is entirely lost. For the grandeur of the period languisheth and relaxeth, when enfeebled by the stress that must be laid upon the additional syllable.

SECTION XL.

BUT amongst other methods, an apt *Connexion* of the parts conduces as much to the aggrandizing discourse (1) as symmetry in the members of the body to a majestic mien. If they are taken apart, each single member will have no beauty or grandeur, but when skilfully knit together, they produce what is called

(1) So Mr. Pope:

In wit, as nature, what affects our hearts
Is not th' exactness of peculiar parts;
'Tis not a lip or cheek we beauty call,
But the joint force and full result of all.

Essay on Criticism.

(2) Com-

called a *fine person*. So the constituent parts of noble periods, when rent asunder and divided, in the act of division fly off and lose their Sublimity; but when united into one body, and associated together by the bond of harmony, they join to promote their own elevation, and by their union and multiplicity bestow a more emphatical turn upon every period. Thus several poets, and other writers, possessed of no natural Sublimity, or rather entire strangers to it, have very frequently made use of common and vulgar terms, that have not the least air of elegance to recommend them, yet by musically disposing and artfully connecting such terms, they clothe their periods in a kind of pomp and exaltation, and dextrously conceal their intrinsic lowness.

Many writers have succeeded by this method, but especially (2) *Philistus*, as also *Aristophanes*,

(2) Commentators differ about *this Philistus*. Some affirm it should be *Philiscus*, who, according to *Dacier*, wrote comedy, but according to *Tollius*, tragedy. *Quintilian* (whom *Dr. Pearce* follows) mentions *Philistus* a *Syracusan*, a great favourite of *Dionysius* the tyrant, whose history he wrote after the manner of *Thucydides*, but with the sincerity of a courtier.

Stophanes, in some passages, and *Euripides* in very many. Thus *Hercules*, after the murder of his children, cries *,

Troubles so numerous fill my crouded mind,
That not one more can hope a place to find.

The words are very vulgar, but their turn answering so exactly to the sense, gives the period an exalted air. And if you transpose them into any other order, you will quickly be convinced, that *Euripides* excels more in fine composition than in fine sentiments. So in his description of (3) *Dirce* dragg'd along by the bull,

Whene'er the mad'ning creature rag'd about

And

(3) *Zethus* and *Amphion* tied their mother-in-law *Dirce* by the hair of her head to a wild bull, which image *Euripides* has represented in this passage. *Langbaine* observes, that there is a fine sculpture on this subject, by *Taurisius*, in the palace of *Farnese* at *Rome*, of which *Baptista de Cavalleriis* has given us a print in *l. iii. p. 3. antiq. statuarum urbis Romæ*.

There is a much greater *Image* than this in the *Paradise Lost*, B. vi. 644. with which this remark of *Longinus* on the sedate grandeur and judicious pauses will exactly square:

From their foundations loos'ning to and fro,
They pluck'd the seated hills, with all their load,
Rocks, waters, woods; and by the shaggy tops
Up-lifting bore them in their hands —

So

And whirl'd his bulk around in aukward circles,
The dame, the oak, the rock were dragg'd along.

The thought itself is noble, but is more enobled, because the terms used in it are harmonious, and neither run too hastily off the ear, nor are as it were mechanically accelerated. They are disposed into due pauses, mutually supporting one another; these pauses are all of a slow and stately measure, sedately mounting to solid and substantial grandeur.

S E C T I O N XLI.

NOTHING so much debases Sublimity,
as

So again in Book ii. ver. 557.—when the fallen spirits are engaged in deep and abstruse researches, concerning fate, free-will, foreknowledge, the very structure of the words expresses the intricacy of the discourse; and the repetition of some of the words, with epithets of slow pronunciation, shews the difficulty of making advancements, in such unfathomable points.

Others apart sat on a hill retir'd,
In thoughts more elevate, and reason'd high
Of providence, fore-knowledge, will, and fate,
Fixt fate, free-will, fore-knowledge absolute;
And found no end in wandering mazes lost.

* Euripid. Hercules furens, ver. 1250. ed. Barnes.

as broken and precipitate Measures, such as (1) *Pyrrics*, *Trochees*, and *Dichorees*, that are fit for nothing but dances. Periods tuned in these numbers, are indeed neat and brisk, but devoid of passion; and their cadence being eternally the same, becomes very disagreeable. But what is still worse, as in songs the notes divert the mind from the sense, and make us attentive only to the music; so these brisk and rhyming periods never raise in the audience any passion suitable to the subject, but only an attention to the run of the words. Hence, foreseeing the places where they must necessarily rest, they have gestures answering to every turn, can even beat the time, and tell beforehand, as exactly as in a dance, where the pause will be,

In like manner, Periods forced into too narrow compass, and pent up in words of short and few syllables, or that are as it were nailed together in an awkward and clumsy manner, are always destitute of grandeur.

S E C -

(1) A *Pyrric* is a foot of *two* short syllables; a *Trochee* of *one* long and *one* short; and a *Dichoree* is a double *Trochee*.

* Herod.

SECTION XLII.

CONTRACTION of Stile is another great diminution of Sublimity. Grandeur requires room, and when under too much confinement, cannot move so freely as it ought. I do not mean here Periods, that demand a proper conciseness; but on the contrary, those that are curtailed and minced. Too much *Contraction* lays a restraint upon the sense, but *Conciseness* strengthens and adjusts it. And on the other side, it is evident, that, when periods are spun out into a vast extent, their life and spirit evaporate, and all their strength is lost, by being quite over-stretched,

SECTION XLIII.

LOW and *fordid* words are terrible blemishes to fine sentiments. Those of *Herodotus*, in his description of a tempest, are divinely noble, but the terms, in which they are expressed, very much tarnish and impair their lustre. Thus when he says *, “ The
“ seas

* Herod. l. 7. c. 191.

(1) To

“ seas began (1) to seeth,” how does the uncouth sound of the word *seeth*, lessen the grandeur? And further, “ The wind (says he) was tired out, and those who were wreck’d in the storm, ended their lives very disagreeably.” To be *tired out*, is a mean and vulgar term; and that, *disagreeably*, a word highly disproportioned to the tragical event it is used to express.

(2) *Theopompus*, in like manner, after setting out splendidly in describing the *Persian* expedition into *Egypt*, has spoiled all, by the intermixture of some low and trivial words. “ What city or what nation was there in all *Asia*, which did not compliment the king with an embassy? What rarity was there either of the produce of the earth, or the work of art, with which he was not presented? How many rich and gorgeous carpets, with vestments purple, white, and particoloured? How many tents of
“ golden

(1) *To seeth.*] I have chosen this word rather than *boil*, which is not a blemished term in our language: and besides, *seeth* resembles more the Greek word ζεωδον; in the ill sound that it has upon the palate, which is the fault that *Longinus* finds with the word in *Herodotus*. *Milton* has something of the like sort which offends the ear, when we read in *Book i.*

“ golden texture, suitably furnished with all
 “ necessaries ? How many embroidered robes
 “ and sumptuous beds, besides an immense
 “ quantity of wrought silver and gold, cups
 “ and goblets, some of which you might
 “ see adorned with precious stones, and others
 “ embellished with most exquisite art and
 “ costly workmanship ? Add to these in-
 “ numerable sorts of arms, *Grecian* and *Bar-*
 “ *barian*, beasts of burden beyond computa-
 “ tion, and cattle fit to form the most luxu-
 “ rious repasts. And further, how many
 “ bushels of pickles and preserved fruits ?
 “ How many hampers, packs of paper, and
 “ books, and all things besides, that necessity
 “ or convenience could require ? In a word,
 “ there was so great abundance of all sorts
 “ of flesh ready salted, that when put to-
 “ gether, they swell’d to prodigious heights,
 “ and were regarded by persons at a dis-
 “ tance, as so many mountains or hillocks
 “ piled

Azazel, as his right, &c.

(2) *Theopompus* was a *Chian* and a scholar of *Isocrates*.
 His genius was too hot and impetuous, which was the occa-
 sion of a remark of his master *Isocrates*, that “ *Ephorus* al-
 “ ways wanted a spur, but *Theopompus* a curb.”

(3) *Quæ*

“ piled one upon another.” He has here sunk from a proper elevation of his sense to a shameful lowness, at that very instant, when his subject required an enlargement. And besides, by his confused mixture of *baskets*, of *pickles*, and of *packs*, in the narrative of so grand preparations, he has shifted the scene, and presented us with a *kitchen*. If upon making preparation for any grand expedition, any one should bring and throw down a parcel of *hampers* and *packs*, in the midst of massy goblets adorned with inestimable stones, or of silver embossed, and tents of golden stuffs, what an unseemly spectacle would such a gallimawfry present to the eye! It is the same with description, in which these low terms, unseasonably applied, become so many blemishes and flaws.

Now he might have satisfied himself with giving, only a summary account of those *mountains* (as he says they were thought) of provisions, and when he came to other particulars of the preparations, might have varied his narration thus: “ There was a great mul-
“ titude

* Zenoph, Ἀρόμνημον, l. 2. p. 45. edit. Oxon.

(3) Quæ partes autem corporis, ad naturæ necessitatem datæ, ad spectum essent deformem habituræ ac turpem, eas
con-

“ titude of camels and other beasts, loaden
 “ with all sorts of meat requisite either for
 “ satiety or delicacy :” or have termed them,
 “ heaps of all sorts of viands, that would
 “ serve as well to form an exquisite repast, as
 “ to gratify the nicest palate ;” or rather, to
 comply with his humour of relating things
 exactly, “ all that caterers and cooks could
 “ prepare, as nice and delicate.”

In the Sublime, we ought never to take up
 with *sordid* and *blemished* terms, unless reduced
 to it by the most urgent necessity. The
 dignity of our words ought always to be pro-
 portion'd to the dignity of our sentiments.

Here we should imitate the proceeding of
 nature in the human fabric, who has neither
 placed those parts, which it is indecent to
 mention, nor the vents of the excrements,
 in open view, but concealed them as much
 as is possible, and “ removed their channels
 “ (to make use of *Xenophon's* words *) to the
 “ greatest distance from the eyes,” thereby to
 preserve the beauty of the animal entire and
 unblemished (3).

To

contextit atque abdidit. *Cicero de Offic. p. 61, 62. Edit. Cockman.*

(1) *We*

To pursue this topic further, by a particular recital of whatever diminishes and impairs the Sublime, would be a needless task. We have already shewn what *methods* elevate and enoble, and it is obvious to every one that their *opposites* must lower and debase it.

SECTION XLIV.

SOMETHING yet remains to be said, which, because it suits well with your inquisitive disposition, I shall not be averse to enlarge upon. It is not long since a philosopher of my acquaintance discoursed me in the following manner.

“ It is (said he) to me, as well as to many
 “ others, a just matter of surprise, how it
 “ comes to pass, that in the age we live, there
 “ are many genius’s well-practised in the arts
 “ of eloquence and persuasion, that can dis-
 “ course with dexterity and strength, and em-
 “ bellish their stile in a very graceful manner,
 “ but none (or so few, that they are next to
 “ none

(1) *We were born in subjection, &c.*—] The words in the original *παῖδομαθαὶ δουλίας δικαίας* are differently interpreted, by persons of great learning and sagacity. *Madam Dacier* has taken occasion to mention them in her notes upon

“ none) who may be said to be truly great
 “ and sublime. The scarcity of such writers
 “ is general throughout the world. May we
 “ believe at last, that there is solidity in that
 “ trite observation, That democracy is the
 “ nurse of true genius; that fine writers will
 “ be found only in this sort of government,
 “ with which they flourish and triumph, or
 “ decline and die? Liberty, it is said, pro-
 “ duces fine sentiments in men of genius; it
 “ invigorates their hopes, excites an honoura-
 “ ble emulation, and inspires an ambition and
 “ thirst of excelling. And what is more, in
 “ free states there are prizes to be gained,
 “ which are worth disputing. So that by this
 “ means, the natural faculties of the orators
 “ are sharpen’d and polish’d by continual
 “ practice, and the liberty of their thoughts,
 “ as it is reasonable to expect, shines conspi-
 “ cuously out, in the liberty of their debates.

“ But for our parts, (pursued he) (1) we
 “ were born in subjection, in lawful subjection,
 “ it is true, to arbitrary government. Hence,
 “ the

upon *Terence*. Her words are these: “ In the last chapter
 “ of *Longinus*, παιδομαθεῖς δουλίας δικαίας, signifies not,
 “ we are from our infancy used to a *lawful government*, but
 “ to an *easy government*, chargeable with neither tyranny
 “ nor

“ the prevailing manners made too strong an
 “ impresson on our infant minds, and the
 “ infection was sucked in with the milk of
 “ our nurses. We have never tasted liberty,
 “ that copious and fertile source of all that
 “ is beautiful and of all that is great, and
 “ hence are we nothing but pompous flatter-
 “ ers. It is from hence, that we may see all
 “ other qualifications displayed to perfection,
 “ in

“ nor violence.” Dr. *Pearce* is of a quite contrary opinion.
 “ The word *δυναία* (says he) does not signify *mild* or *easy*,
 “ as some think, but *just* and *lawful vassalage*, when kings
 “ and rulers are possessed of a full power and authority over
 “ their subjects: and we find *Isocrates* uses *ἀρχὴν δυναιά* (a
 “ despotical government) in this sense.” The Doctor then
 gives his opinion, that “ *Longinus* added this word, as well
 “ as some which follow, that his affection to the *Roman*
 “ emperor might not be suspected.”

I have chosen to translate these words in the *latter* sense,
 which (with submission to the judgment of so learned a lady)
 seems preferable to, and more natural than *that*, which
Madam Dacier has given it. The critic (in the person of
 the philosopher, who speaks here) is accounting for the
 scarcity of sublime writers; and avers democracy to be the
 nurse of genius, and the greatest encourager of Sublimity.
 The fact is evident from the republics of *Greece* and *Rome*.
 In *Greece*, *Athens* was most democratical, and a state of the
 greatest liberty. And hence it was, that, according to the
 observation of *Paterculus* (l. i. near the end) “ Eloquence
 “ flourished in greater force and plenty in that city alone,
 “ than in all *Greece* besides: inasmuch that (says he) tho’
 “ the

“ in the minds of slaves ; but never yet did
 “ a slave become an orator. His spirit being
 “ effectually broke, the timorous vassal will
 “ still be uppermost ; the habit of subjection
 “ continually overawes and beats down his
 “ genius. For, according to *Homer*,*

Jove fix'd it certain, that whatever day
 Makes man a slave, takes half his worth away.

Mr. Pope.

“ Thus

“ the bodies of the people were dispersed into other cities,
 “ yet you would think their genius to have been pent up
 “ within the bare precincts of *Athens*.” *Pindar the Theban*,
 as he afterwards owns, is the only exception to this remark.
 So the city of *Rome* was not only the seat of liberty and
 empire, but of true wit and exalted genius. The *Roman*
 power indeed out-lived the *Roman* liberty, but wit and ge-
 nius could not long survive it. What a high value ought
 we then to set upon liberty, since without it, nothing
 great or suitable to the dignity of human nature, can
 possibly be produced ! Slavery is the fetter of the tongue,
 the chain of the mind, as well as the body. It embitters
 life, sours and corrupts the passions, damps the towering
 faculties implanted within us, and stifles in the birth the
 seeds of every thing that is amiable, generous, and noble.
Reason and *Freedom* are our own, and given to continue so.
 We are to use, but cannot resign *them*, without rebelling
 against him who gave them. The invaders of *either* ought
 to be resisted by the united force of all men, since they in-
 croach on the privileges we receive from God, and traverse
 the designs of infinite goodness.

* *Odyss.* p. ver. 322.

“ Thus I have heard (if what I have heard
“ in this case may deserve credit) that the
“ cases in which dwarfs are kept, not only
“ prevent the future growth of those who are
“ inclosed in them, but diminish what bulk
“ they already have, by too close constriction
“ of their parts. So slavery, be it never so
“ easy, yet is slavery still, and may deservedly
“ be called, the prison of the soul, and the
“ public dungeon.”

Here I interrupted. “ Such complaints, as
“ yours against the present times, are generally
“ heard, and easily made. But are you sure,
“ that this corruption of genius is not owing to
“ the profound peace, which reigns through-
“ out the world? or rather, does it not flow
“ from the war within us, and the sad effects
“ of our own turbulent passions? Those pas-
“ sions plunge us into the worst of slaveries,
“ and tyrannically drag us wherever they
“ please. Avarice (that disease, of which the
“ whole world is sick beyond a cure) aided
“ by voluptuousness, holds us fast in chains
“ of thralldom, or rather, if I may so express
“ it, overwhelms life itself, as well as all that
“ live, in the depths of misery. For love of
“ money is the disease, which renders us
“ most abject; and love of pleasure is that,
“ which

“ which renders us most corrupt. I have in
“ deed thought much upon it, but after all
“ judge it impossible for the pursuers, or, to
“ speak more truly, the adorers and wor-
“ shippers of immense riches, to preserve their
“ souls from the infection of those vices, which
“ are firmly allied to them. For profuse-
“ ness will be, wherever there is affluence.
“ They are firmly link'd together, and constant
“ attendants upon one another. Wealth un-
“ bars the gates of cities, and opens the doors
“ of houses: Profuseness gets in at the same
“ time, and there they jointly fix their resi-
“ dence. After some continuance in their
“ new establishment, they build their nests (in
“ the language of philosophy) and propagate
“ their species. There they hatch arrogance,
“ pride, and luxury, no spurious brood, but
“ their genuine offspring. If these children of
“ wealth be fostered and suffered to reach ma-
“ turity, they quickly engender the most in-
“ exorable tyrants, and make the soul groan
“ under the oppressions of insolence, injustice,
“ and the most fear'd and harden'd impudence.
“ When men are thus fallen, what I have
“ mentioned must needs result from their de-
“ pravity. They can no longer endure a sight
“ of any thing above their growling selves; and

“ as for reputation, they regard it not. When
 “ once such corruption infects an age, it gra-
 “ dually spreads, and becomes universal. The
 “ faculties of the soul will then grow stupid,
 “ their spirit will be lost, and good sense and
 “ genius must lie in ruins, when the care and
 “ study of man is engaged about the mortal
 “ the worthless part of himself, and he has
 “ ceased to cultivate virtue, and polish his no-
 “ bler part, the soul.

“ A corrupt and dishonest judge is incapable
 “ of making unbiaſſed and ſolid deciſions by
 “ the rules of equity and honour. His habit
 “ of corruption unavoidably prevents what is
 “ right and juſt, from appearing right and juſt
 “ to him. Since then, the whole tenor of
 “ life is guided only by the rule of intereſt, to
 “ promote which, we even deſire the death of
 “ others, to enjoy their fortunes, after hav-
 “ ing, by baſe and diſingenuous practices,
 “ crept into their wills; and ſince, we fre-
 “ quently hazard our lives for a little peſe, the
 “ miſerable ſlaves of our own avarice; can we
 “ expect, in ſuch a general corruption, ſo con-
 “ tagious a depravity, to find one generous
 “ and

(2) *We come now to the Paſſions, &c.*—] The learned world
 ought certainly to be conſoled with, on the great loſs they
 have ſuſtained, in *Longinus's* Treatiſe on the *Paſſions*. The
 excel-

“ and impartial soul, above the fordid views
 “ of avarice, and clear of every selfish pas-
 “ sion, that may distinguish what is truly
 “ great, what works are fit to live for ever?
 “ Is it not better, for persons in our situation,
 “ to submit to the yoke of government, rather
 “ than continue masters of themselves, since
 “ such headstrong passions, when set at liberty,
 “ would rage like madmen, who have burst
 “ their prisons, and inflame the whole world
 “ with endless disorders? In a word, an
 “ insensibility to whatever is truly great has
 “ been the bane of every rising genius of the
 “ present age. Hence life in general (for the
 “ exceptions are exceeding few) is thrown
 “ away in indolence and sloth. In this deadly
 “ lethargy, or even any brighter intervals
 “ of the disease, our faint endeavours aim
 “ at nothing but pleasure and empty ostenta-
 “ tion, too weak and languid for those high
 “ acquisitions, which take their rise from noble
 “ emulation, and end in real advantage and
 “ substantial glory.”

Here perhaps it may be proper to drop this
 subject, and pursue our business. (2) We come
 now

excellence of this on the *Sublime*, makes us regret the more
 the loss of the other, and inspires us with deep resentments
 of the irreparable depredations committed on learning and
 the

now to the *Passions*, an account of which I have promised before in a distinct treatise, since they not only constitute the ornaments and beauties of discourse, but (if I am not mistaken) have a great share in the SUBLIME.

the valuable productions of antiquity, by *Goths*, and monks, and time. *There*, in all probability, we should have beheld the secret springs and movements of the soul disclosed to view. *There* we should have been taught, if rule and observation in this case can teach, to elevate an audience into joy, or melt them into tears. *There* we should have learned, if ever, to work upon every passion, to put every heart, every pulse in emotion. At present we must sit down contented under the loss, and be satisfied with this invaluable *Piece* on the *Sublime*, which with much hazard has escaped a wreck, and gained a port, tho' not undamaged. Great indeed are the commendations, which the judicious bestow upon it, but not in the least disproportioned to its merit. For in it are treasured up the laws and precepts of fine writing, and a fine taste. *Here* are the rules, which polish the writer's invention, and refine the critic's judgment. *Here* is an object proposed at once for our admiration and imitation.

Dr. *Pearce's* advice will be a seasonable conclusion, "Read
" over very frequently this golden treatise (which deserves
" not only to be read but imitated) that you may hence
" understand, not only how the best authors have written,
" but learn yourself to become an author of the first rank.
" Read it therefore and digest it, then take up your pen in
" the words of *Virgil's Nisus* ;

— Aliquid jamdudum invadere magnum
Mens agitat mihi, nec placidâ contenta quiete est.

F I N I S.





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